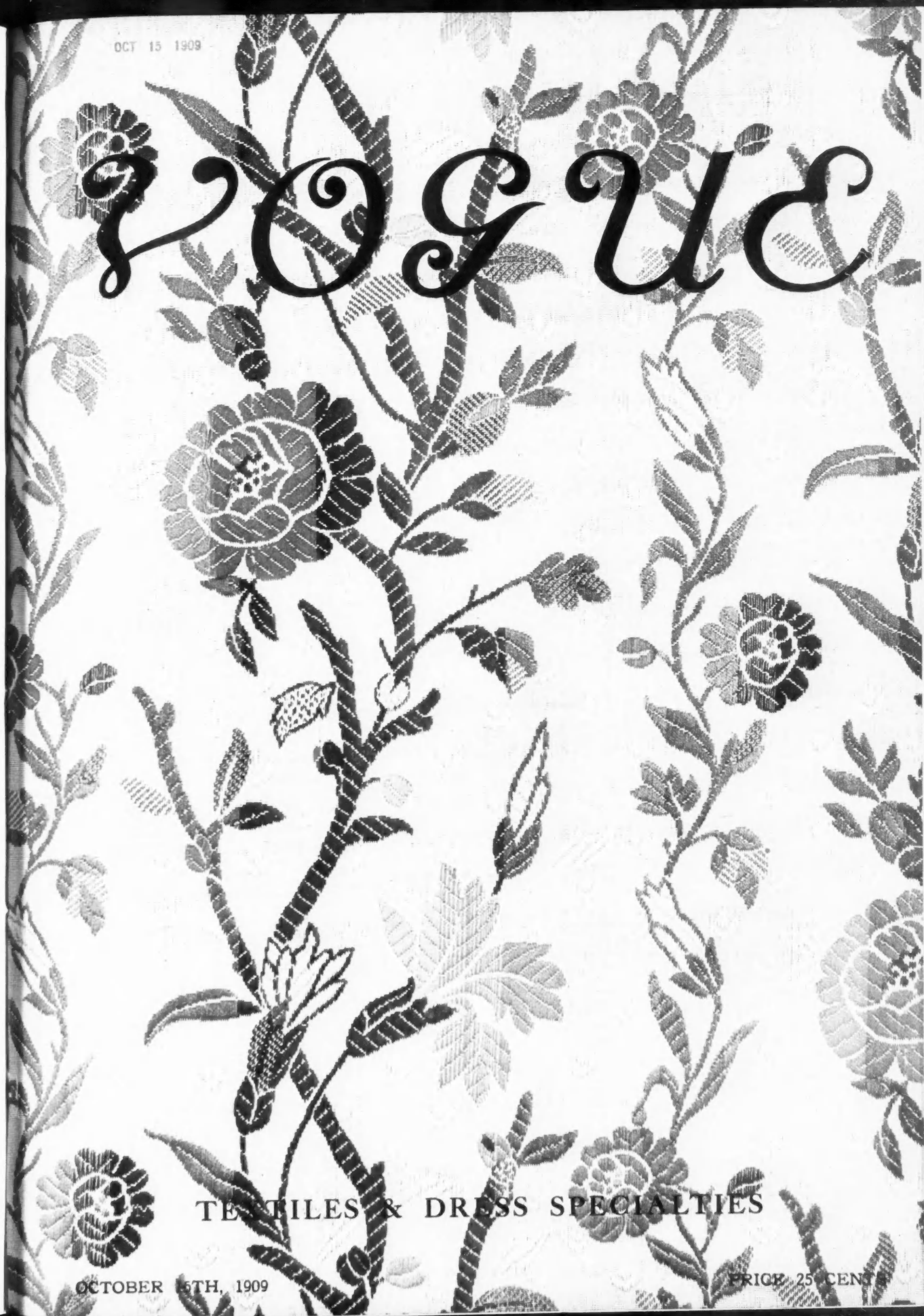
OCT 15 1909

VOGUE



TEXTILES & DRESS SPECIALTIES

OCTOBER 15TH, 1909

PRICE 25 CENTS

The season's most notable models in
high grade and distinctive

TAILORED GARMENTS FOR WOMEN

Outing Suits, Street Suits & 3-Piece Costume Suits
Coats & Wraps, Riding Habits & Raincoats

Pervading the entire assemblage is that unmistakable impress of marked distinctiveness resulting always from highly developed specializing. Even the simplest and most unpretentious garment has its individuality—good taste and elegance of finish being no less evident.

Colorings, combinations, trimmings, and fabric patterns are this season's own—the latest and most tasteful ideas from foreign and home sources.

COATS & WRAPS

EVENING WRAPS, CAPES & KIMONA COATS, at **$15 TO $150.**
Of fine cloths, satin or cashmere de soie.

STREET COATS, at **$15 TO $95.**
Of broadcloths, coverts and tweeds.

OUTING COATS, at **$15 TO $75.**
Of imported Scotch materials or English cheviots.

THE NEW OUTING COAT
Of camel's-hair blanket material.

RIDING HABITS

CUSTOM-MADE GARMENTS
For cross or side saddle wear.

We will also introduce the novelty of the season:
THE NEW ONE-PIECE HABIT
For cross saddle wear.

RAIN COATS

Fashioned of the finest shower-proof cloths in exclusive
SAKS MODELS, **$13.50 to $39.50**
Also: Raincoats and Capes of silks, crêpe de chines, rubberized cloths and "Priestley Cravenettes."

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Specializing gives to the apparel needs of the little folks the importance to which they are justly entitled. We feel that we take no exaggerated view of the importance of this department in our effort to make it at once the best equipped and the most complete of its kind. The well-arranged, compact floor space of our Children's Shop on the second floor, gives wonderful aid to satisfactory selection from distinctive models in comprehensive variety and in every size.
FOR BOYS, GIRLS AND CHILDREN: HOSIERY, UNDERWEAR, SHOES, HATS, GLOVES, SWEATERS AND FURNISHINGS.

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New York City

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The variety of The Gorham Company's productions in Sterling Silverware provides greater opportunity for appropriate selection than is obtainable through any other establishment.

The Company is always pleased to furnish full particulars regarding its wares, which may be procured from the best Jewelers throughout the country.

The Gorham Book, containing an alphabetically arranged schedule of the Company's various productions with minimum prices, is to be had upon application.

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STERLING

EVERY PIECE OF GORHAM SILVERWARE BEARS THIS TRADE MARK

The Gorham Co.

Fifth Avenue and 36th Street
New York

The season's most notable models in
high grade and distinctive

TAILORED GARMENTS FOR WOMEN

Outing Suits, Street Suits & 3-Piece Costume Suits
Coats & Wraps, Riding Habits & Raincoats

Pervading the entire assemblage is that unmistakable impress of marked distinctiveness resulting always from highly developed specializing. Even the simplest and most unpretentious garment has its individuality—good taste and elegance of finish being no less evident.

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The Gorham Co.

Fifth Avenue and 36th Street
New York

Comparisons are Odious

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This humiliation can positively be avoided by looking at the selvage mark.

GENUINE R&T SILKS
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Are always sold in the blue wrapper—Look for it.

"SALOME"

REG. IN U. S. PAT. OFFICE

Is the Perfect Silk

of the period. Soft and clinging it outlines the figure in a faultless manner, and is the Silk Par Excellence for the reproduction of gowns of the middle ages. It is as useful in draping and tying in tight folds. This wonderful and glorious semi-satin-faced fabric—with just enough uneven threads to lend to it a surpassing distinction; every fold of which seems to breathe of the Far East, is particularly fitted for a bridge or luncheon gown, and is most lovely for evening.

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Rogers & Thompson

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Actual Value 59.50

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(Continued on page 587)

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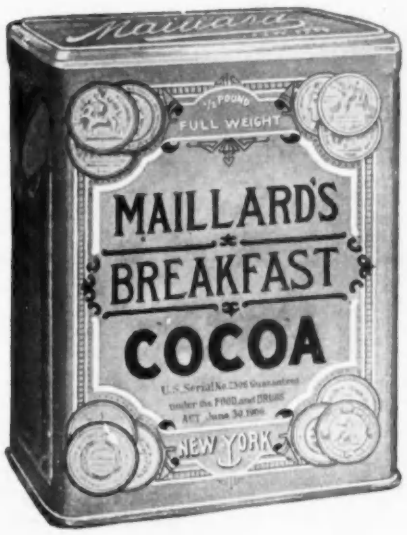

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Near Fifth Avenue NEW YORK

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SHOPPERS' AND BUYERS' GUIDE

(Continued from page 584)

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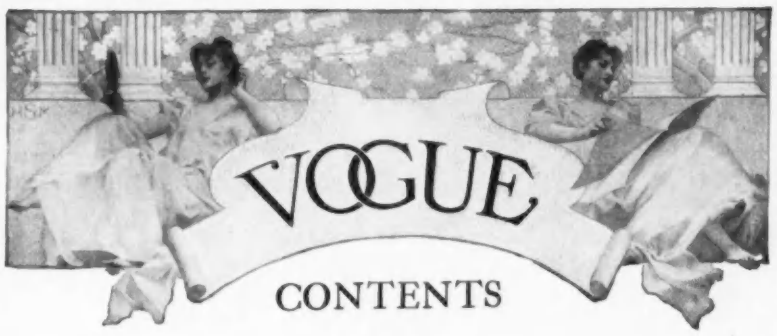

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THE PRINCESS OF BRAGANZA

The charming young daughter of Mrs. J. Henry Smith (formerly Mrs. William Rhinelander Stewart) is the latest American acquisition of the European nobility.

AN INTERNATIONAL MAYFAIR MARRIAGE

The Picturesque Wedding of an American Girl to a Young Prince of the House of Braganza—Some Interesting Details of the Quaint Ceremony and Festivities

SO LITTLE has the family of the latest bride of royalty lived in the social limelight, that comparatively few persons, taking the country as a whole, realize how socially distinguished Miss Anita Stewart's forebears were, and are, and a few biographical notes will help many unacquainted with the facts to appreciate that in marrying this American girl, even had she not been raised to the rank of Princess, Dom Miguel of Braganza would not have committed a mis-alliance. Miss Anita Stewart, the bride, is the daughter of Mrs. J. Henry Smith, who was Miss Armstrong, of Baltimore, and the niece of Mrs. Anthony Drexel. Mrs. Smith was first the wife of Mr. William Rhinelander Stewart, of this city, and the Princess Miguel of Braganza and William Rhinelander Stewart, Jr., are the offspring of that marriage. Subsequently Mr. and Mrs. Stewart were divorced, and the latter was married to the millionaire, the late J. Henry Smith, who died two years ago, while on a trip around the world. The Princess, then Miss Stewart, was one of the legatees under his will. Her father, William Rhinelander Stewart, who is a lawyer, has written much on civic and economic maters, and taken much interest in church and charitable work in New York city. He is descended on the distaff side from old German Huguenot stock intimately associated with the history of the city and the State. His grandfather was Phillip Rhinelander, and he is also related to the Lispenards, who were among the first landowners on Manhattan Island. His brother, the Hon. Lispenard Stewart, has been active in politics, and held the office of president of the State Commission of Prisons since 1895. He is one of the best known bachelors in New York society. The Rhinelanders have always held most prominent positions in New York society. One of the family has returned to Germany, and purchased the old schloss, from whence his ancestors came in the eighteenth century.

Now, as to the bridegroom: So much rubbish has been written of Dom Miguel of Braganza and his family, since the announcement of his engagement to Miss Stewart, and so much that is absolutely untrue, and speculative, that it is not amiss, in a few words here, to put the position of affairs in as clear a light as possible. "Dom" is the Portuguese for "Prince." "Dom" Miguel of Braganza is the eldest son of Miguel, Duke of Braganza, and the grandson of Prince Miguel, "infant" of Portugal, and Duke of Braganza. This latter prince was born in 1802 and died in 1866, and was the founder of the Second or Princely line of the House of Braganza. The first, or Imperial line, and this second line were descended from Dom Pedro IV., King of Portugal, who was born in 1798 and who died in 1834. This sovereign being not too well off in this world's goods, and believing the Portuguese possession of Brazil had in it the making of a great empire, renounced for himself and his male descendants, the throne of Portugal in favor of his daughter, Maria II da Gloria. It is from this Princess, later Queen, that King Manuel of Portugal is descended, and it is through this succession that he claims the right to the throne at the present time. Dom Pedro went to Brazil, was made Emperor, and at his death, his son, Dom Pedro II succeeded him and was Emperor until he was forced to abdicate in 1889, and Brazil became a republic. Of this line, there are descendants, but according to an old Portuguese law, no Princess of the royal house who has married a foreign Prince can through her descendants claim any title to the throne of Portugal.

THE BISHOP OF ABERDEEN, WHO PERFORMED THE CEREMONY

The younger brother of old Dom Pedro was the Prince Miguel, the father of the present Duke of Braganza, and the grandfather of Dom Miguel, who has just married Miss Anita Stewart. Old Dom Pedro IV of Portugal and first Emperor of Brazil, and old Prince Miguel, were the sons of John VI of Portugal, and his wife, who was Charlotte, Infanta of Spain. Both branches have therefore equal right to the succession. Dom Pedro's branch, through his daughter, Dona Maria da Gloria, now reigns.

The present Duke of Braganza and head of this second branch, was present at the wedding of his eldest son, at Tulloch Castle. He is called the Legitimist Pretender, but as can be seen, he goes back in a direct line to King Jean IV. The Duke of Braganza is now nearly sixty years of age, and has been twice married, his first wife, who was the mother of Dom Miguel, having been Princess of Thurn et Taxis, a house styled "Hochgeboren" in Austria, and allied to many princely families. His second wife, the present Duchess, who was present at the wedding, was a Princess of Lowenstein-Wertheim-Rosenberg, another notable Austrian family.

The sisters of the Duke of Braganza and the aunts of Miss Stewart's princely husband, have all made wonderful matches, some with royal houses. It was through the influence of one of these, the Archduchess Maria Therese of Austria, and the stepmother of the present heir to the Austro-Hungarian Empire, that the match between the Prince and Miss Stewart was made. She and her daughter, and a niece, one of the daughters of Charles Theodore, Duke of Bavaria, were also wed-

THE PRINCE AND PRINCESS OF BRAGANZA

ding guests at Tulloch Castle. Prince, or Dom Miguel, of Braganza, is thirty-one years of age. He has been an officer in the army of Saxony and not of Austria, as stated, and he resigned for diplomatic reasons, some years ago. He has seen some diplomatic service, and is a young man of much promise. He is poor, and he has been accused of looking for a wealthy wife, but there has been nothing else scored against him. The story of his dismissal from the Austrian army is false. His father has also enjoyed a certain popularity in Portugal. There is a question of the precedence of Prince William of Hohenzollern, a grandson of Dom Luiz, on the distaff side, but this is cloudy and not worth considering.

THE BRIDAL PARTY

Left to Right—Mr. W. R. Stewart, Count Cseckenics, Duke of Braganza, the Bride, the Bridegroom, Count Sigray, Prince Francis Joseph, brother of the bridegroom, and Dom Alexandre de Saldanaha da Gama, representing the Emperor of Austria.

The marriage with Miss Stewart was not morganatic, nor did Dom Miguel have to make any renunciations whatever of any possible rights he might have in the succession of Portugal. It evidently had the approval of the Emperor of Austria, and of his heir, by the presence as witness to it of Dom Alexandre de Saldanaha da Gama, who represented his Imperial Majesty. In type, Prince Miguel is more Saxon than Latin; he is blond, and of soldierly bearing. He has been the recipient of many orders.

PRINCESS ADELGONDE DE BOURBON, PRINCESS TARRING OF BAVARIA AND THE DUCHESS OF BRAGANZA AT THE WEDDING

The photographs given herewith show details of what was by all odds the most elaborate wedding of recent times. The ceremony took place at the little Roman Catholic chapel of St. Lawrence, in the quaint village of Dingwell, near Inverness, in Scotland, on September 15th, 1909. This marriage has been the subject of much discussion on both sides of the Atlantic, the bride being a young girl just out of her teens, who made her debut in New York society about three years ago, and as she is pretty, rich, and of a distinguished family, she was a great catch for any young man. The bridegroom comes of a royal race, from a collateral branch, and is the first prince of royal blood to marry an American girl, otherwise than morganatically. It is claimed that he stands a remote chance in the succession, to eventually become the King of Portugal, and according to latest advices, he has not renounced any of his rights to this position, and although the "palace of Portugal" is perhaps as unreal a possibility as a "castle in Spain," it is not altogether improbable that an American woman may yet be a "regular royal Queen."

Mrs. Smith, some time previous to the wedding, leased Tulloch Castle, near Inverness, in Scotland. Dingwell, where the marriage service took place, is a little gray town in Ross-shire, with a comparatively large population—Catholics, settlers of many generations. The castle of Tulloch is the property of Mr. Duncan Davidson, who has the right of signing "of Tulloch" after his name. It was not large enough to accommodate the limited number of guests asked, many being quartered in the neighborhood. Mrs. Smith was determined to have the celebration in accordance with tradition, the last royal marriage in Scotland having taken place before the Reformation. The Braganza family is remotely connected with the Stuarts. The wedding festivities covered several days, and among the guests assembled at the Castle were the Duke and Duchess of Braganza; the Archduchess Maria Theresa of Austria; the Princess Adelgonde de Bourbon and the Duchess Maria Gabrielle of Bavaria. Among the Americans were Mr. and Mrs. Anthony Drexel and Miss Drexel, Mr. and Mrs. James Gerard, Mr. Frederick Martin and Major Creighton Webb. The entire countryside was in a state of much excitement, and crowds came for miles to witness the ceremonies, conducted in the picturesque fashion of mediæval times. For the peasantry there were bullocks killed and roasted at bonfires on the mountain near by, on the night of the wedding, and pipers to play for the dancing. The Bishop of Aberdeen performed the ceremony, and the famous band of the Seaforth Highlanders played the wedding music on the lawn outside of the chapel. There was an early mass, at which all of the members of the Braganza family partook of Holy Communion. The chapel was very small, and only the bridal party and the limited number of guests could be accommodated in the building. The bridegroom was in the uniform of a Saxon officer, with all his orders. His witnesses were his brother, Prince Francis Joseph, of Braganza; Count Sigray and Count Cseckenics, in the Austrian and Hungarian uniforms, and Dom Alexandre de Saldanaha da Gama, representative of the Emperor of Austria. The Duke of Braganza wore an Austrian uniform. The bride entered the church leaning on the arm of her brother, William Rhinelander Stewart, Jr., who was dressed in Highland costume. Her gown was of soft creamy chiffon, with very delicate ruchings of lace, and a narrow soft satin train slung from the shoulders, with beautiful embroideries weighing the hem. In her hands she carried a rosary blessed by the Pope. The veil was of very old lace, and her jewels consisted of a necklace of pearls and two magnificent sapphire and diamond feathers, the latter an heirloom of the house of Braganza. The Bishop of Aberdeen gave a short address preceding the wedding ceremony.

THE FATHER OF THE BRIDEGROOM TAKING A STROLL DOWN THE VILLAGE STREET WITH MISS STEWART

THE HIGHLAND PIPERS MADE A PICTURESQUE GROUP AS THEY PLAYED THEIR BAGPIPES ON THE LAWN

As the Prince and Princess left the church, they were cheered by the crowd of villagers. The band of Seaforth Highlanders played on the lawn of the castle, and afterwards during the wedding breakfast.

THE TENANTS MAKING A SPEECH OF CONGRATULATION WHEN THE HEIR OF THE DUKE OF SUTHERLAND WAS TWENTY-ONE

LORD CURZON, MARQUIS OF STAFFORD AND THE DUCHESS OF SUTHERLAND

DUCHESS OF SUTHERLAND AND HER SON, THE MARQUIS OF STAFFORD

FESTIVITIES ATTENDING THE COMING OF AGE OF THE MARQUIS OF STAFFORD

AS SEEN BY HIM

Our Fondness for Eighteenth Century Furnishings—Graceful Furniture and Light Draperies Replace Plush Hangings and Bulky Furniture in Summer Hotels—Bernstein Remarkable Playwright—Is King Edward Following a Perpetual Youth Prescription?

THIS time of year sees the countryside in all its charm, and unless one is compelled to remain in town, there can be nothing more enjoyable than the brisk, frosty mornings and hazy, sunshiny days that mark the best season in America. Tuxedo is delightful just now, and all excited about the annual ball, which marks the end of October, and which always brings to the front some of the prettiest debutantes of the year. There is a Miss Kane, I believe another sister in what an old-fashioned writer might call a galaxy; and a second Miss Mortimer, daughter of Mr. and Mrs. Richard Mortimer. These come to my mind, just at present, but there are many others. One must, this year, make hay while the sun shines, as the carnival is short, and February will see Lent, with its devotional exercises, its lectures and concerts, and its visit to the South. Those who are building new houses are going slowly, and I doubt whether many of them will be tenanted this year. The Wysong residence is completed, and possibly Mr. and Mrs. Wysong may early in the winter go to Europe for more furnishings. Their former home was most artistic, but this new house is larger. The enlarged Astor home will not be occupied this winter. When the late Mrs. Astor moved from the red brick house at Fifth avenue and Thirty-fourth street to her beautiful residence on upper Fifth avenue she was most conservative in her furnishings, and she took all the contents of the old-fashioned drawing rooms and arranged them almost in the same manner in the new home. I believe that Mrs. John Jacob Astor will do much to refurnish, for, although everything was handsome, yet much was in the elaborate style of the eighties; rather a mixture of the French and pseudo Gallic-American, such as we were all worshippers of when we were experiencing our renaissance and were drifting away from the frightful nightmare of the Mid-Victorian era.

OUR FURNISHING INSPIRATION

The Eighteenth century seems to be our inspiration in furnishing. We like the graceful curves, the light colors, the silk and the damask, and the artistic shapes of the furniture of that period. But we are all most exacting and much reading and much travel have made us insist upon the eternal fitness of things. Just now the Adam house is a model, and as our so-called Colonial architecture was based upon this particular form, so suitable to our climate, I have no doubt that the reign of Queen Anne and the first period of the Hanoverian dynasty will continue to furnish us with our inspirations. It is remarkable how this new fad, if I may call it such, has found congenial soil, so to speak, in the homes of the middle classes. The newer apartment hotels are all light, with white paint, and small mirrored doors and graceful, but not bulky furniture. The summer and country hotels blossom with chintz and cretonne; ceilings are high, and heavy, unseemly plush draperies are disappearing, as we want air and light. Now and then we may have some delightful old English dining room with oak wainscot, but we manage to keep it cheerful, to put a bit of color here and there, and in the other rooms to appropriate, if not the French, at least what is known as the Jacobite style, which I believe was born about the time of the Restoration. Even we have gone back—one of the results, perhaps, of the Hudson-Fulton celebration—to the Dutch houses, which were comfortable enough for the New Yorkers in the latter part of the Eighteenth century, and which, now fitted with modern improvements and the letting in of air and light, are artistic to a degree. One remembers, if one reads in some of these records of the past, what a row was raised by Fenimore Cooper, when returning from a sojourn in Paris, he wrote "Home as Found," and deplored the fad of the moment, the building of whitewashed stucco and wooden Grecian temples throughout the land. But even these had more merit than that which followed afterwards, the villa with the Mansard roof.

SOCIAL INSPECTION

Naturally when one comes back to town, even for a few days, an inspection is made of the playhouses, the restaurants and hotels. The former, unfortunately, had not a stirring autumn season; the plays for the most part are dreary, being either adaptations from the French or copies of successes of last year. Just now managers seem to run in a rut. Bernstein in Paris is a remarkable playwright, his plays being models of crisp dialogue, each word with a meaning, but the French language does not require circumlocutions. I remember seeing one of his plays—the Rafale, I think it is called—two years ago. Each character was a study, and the elderly parvenu, who was in agonies concerning the proper precedence to give two dukes, who were to be his guests, was most amusing. "The Thief" and "Israel" were both extraordinary pictures of the new Parisian society—a leaven of the old Faubourg, but little of it; a great deal of the Bourse and the "flash"-club, and the struggle for social recognition. There is always a tragedy and the inevitable suicide, which gives one a bad taste in the mouth. You expect a general killing off in the classics and at the opera, but you do not care for the morbid details of pistol shots in boudoirs and bathrooms, although you are spared the horror of actually seeing the thing done. In English these plays are a bore, but the managers are rushing them on us. Then we have the capitalist and Wall Street and Socialism, and again the inane English nobleman or the fortune-hunting German or Italian; and the Indiana girl and the rest of it.

The Arsene Lupin play was interesting; and I rather enjoyed the "Noble Spaniard," for, although flimsy of construction, it had bright moments. I have yet to see the "Awakening of Helena Richie," and the "White Sister," and I have not brought my courage up to a view of John Drew's clothes in "Inconstant George"—a most awkward name, by the way, for the comedy. It was so much better as "L'an de Burridan," in the original. However, in the blaze of electric signs, one reads only the names of stars and not of plays themselves—the great American public only caring for the individual. And we have had enough of successors to the "Merry Widow."

THE WHEREABOUTS OF THE ELECT

Although each ship is bringing back many of our friends, we still hear of others remaining away until the last moment. But November will find Frederick Towsend Martin, fresh from the moors of Scotland and the delights of children's tea parties; Mrs. Baylies, who has been a visitor at so many of the Highland castles, this year; and perhaps Mrs. Astor, although I hear again that she will remain in Europe. However, by the time this is written she may have arrived. Mrs. Cornelius Vanderbilt also has been in Scotland, and Cora, Countess of Stratford, is in all the delights of furnishing a new country house, having taken Houghton from Colonel and Mrs. Ralph Vivian. I remember when she acquired Chandos House some years ago. She had set her heart on it, for a long time, but the family, although impoverished, would neither lease nor sell. At last, through some happy chance, she succeeded, and it made such an excellent setting for her remarkable collection of antique and artistic furniture. It has a wonderful stairway, and I believe a drawing-room with a ceiling by Angelica Kauffman.

There is a promise this winter of a visit from Lady Cheylesmore, the oldest daughter of Mrs. French and the sister of Mrs. French Vanderbilt. And also the Duke and Duchess of Roxburghe are to entertain the Prince of Wales at Floors, and Mrs. Ogden Goelet may remain over until this event has taken place.

PROLONGING YOUTH

The Duchess was one of the guests in the Royal party at the Doncaster races, and the King, who seems recently to have grown much younger, has been exploring the country near Rufford Hall, in a suit of bright green—take heed, ye beaux of Broadway—with the Tyrolese hat crowning his venerable locks. There has been a recent prescription in an English print for those who are "getting on" to keep young; and perhaps the King has read it. "Life isn't worth living," it runs, "if one doesn't keep young." If you are always weak and ailing and never up to the mark, you might as well be dead. Keeping young means keeping fit. One of the conditions (this is in English indeed, and not at all from an American point of view, but quite appropriate) is to get the idea of making a fortune well out of your head. Stop worrying about the amount of money you may acquire. Wealth is an old man of the sea. Content yourself with making a living. Try and be as gay and as cheerful and as genial as you can. Don't feel that when you are over forty you are out of it. Never feel that you must make way for younger men. Instead of that,

(Continued on page 640.)

HANDSOME CARRIAGE TOILETTES, MODELS OF BECHOFF DAVID, PAQUIN AND CALLOT

FOR "FASHION DESCRIPTIONS" SEE PAGE 632.

BALEFUL EFFECTS OF STAGE SUGGESTION

THE word of warning uttered by a judge from the bench, in regard to the evil effect of stage productions which show criminal acts, although voicing the conviction of a large number of enlightened people, was naturally enough resented by certain theatrical managers, who insist that the depiction of vice has no untoward effect on those who witness it, and who hold to this opinion in spite of the fact that, if there is one thing established by the most recent study in psychology, it is that suggestion plays a leading part in the lives of all but exceptional people, and consequently that whatever is presented to the public should be uplifting and not degrading.

Those who have any knowledge of human nature realize that suggestive posters in the highways, even where only pictured figures and scenes are presented, exercise the most pernicious influence, especially over men and boys, and it follows as a matter of course that stage productions, with the added allurements of scenery, costume, and flesh and blood representation, are much more demoralizing in effect. What if the stage does disclaim all intention of educating the public—a thing that by the very nature of its business it cannot escape doing—it should at least be willing to acknowledge the responsibility of not corrupting it.

There is at the moment no censorship of any kind over the theatrical stage, for it is simply begging the question to say, as has been done by some managers, that the public exercises a censorship over their productions. It does nothing of the kind. Everyone knows that it will flock to any play, however vile, that the managers put on, and the police allow, and apart from plays that directly incite to crime by showing the way, and by so presenting their themes as to win the sympathy of audiences for wrongdoers, they generally do harm by an undesirable exaltation of romantic affection, presenting all the details with a frankness and over elaboration that act as suggestions to the imagination, and tending to give the younger and less experienced portion of the audience distorted ideas of life. Undoubtedly much of the matrimonial unrest of the women of this generation can be traced to the undue importance given to love making in plays and novels, such misleading suggestion begetting discontent with the humdrum order of their lives by setting them to dreaming of possible romantic experiences, and, even when presented in clean plays, to persistently make romantic interest the central theme is not wholesome in its effects. And, of course, when the attraction of sex is debased, as it is in many current plays, the effect on audiences is deplorable, one very much to be regretted result of such productions being to encourage young men and women to discuss subjects which should not be brought up in their conversation.

If the standards that have been set up and are operative in regard to the motion picture subjects turned out by nine of the largest native and foreign film manufacturers, were applied to the stage generally, theatrical representations would be shorn of nearly all lewdness and incentive to criminal living, and stage love-making would also undergo radical reform by being reduced in detail to conform to refined standards. Indeed, to those well informed in regard to how willing motion picture film manufacturers and exhibitors are to meet the requirements of morality and good taste, it is amazing that hostile criticism should be concentrated upon them, for they are the only class of amusement purveyors in this country who voluntarily submit their product to a censorship, over which they have not the slightest control, before it is put upon the market. Yet, while press, pulpit and wire-pulling politicians calmly permit the vilest of productions to disgrace the stage of opera and theatre, this industry, the creators of which are not averse to producing uplifting work, is flouted by the press and made the means by which unscrupulous politicians seek to placate the ecclesiastical element in the community. It would be all very well if the young persons whose morals are conserved by the censored moving picture shows limited their amusement seeking to these shows, but—at least on a few occasions in the seasons—they visit the concert halls and much-talked-of plays, and then what about the suggestiveness of what they see and hear?

Because of their finer sensibilities, the reform of the stage will probably rest with the women of the community, and the wonder is that no group of that army of 800,000, whose admirers boast that they have moved mountains of wrong, has ever turned its serious attention to the subject.

GOOD STYLE STORM CAPES AND A COAT

FROM KENYON

FOR "FASHION DESCRIPTIONS" SEE PAGE 632.

P A R I S

COSTUME HAS ONE SLEEVE OF PINK, THE OTHER IN WHITE—BLUE POPLIN AND BLUE TULLE (ILLUSTRATED) TROUSSEAU OF AMERICAN GIRL —WEDDING GOWN OF FLOSS EMBROIDERED CHIFFON—BLACK VELVET, JET BUTTON TRIMMED—KNEE HIGH VELVET TRIMS SHORT SKIRTS—VERY SHORT ECRU CACHEMIRE—CHIC SHORT COATED COSTUMES—FETCHING SILK BLOUSES

THE odd evening wrap shown on the opposite page was worn to the "veritable chateau of Macbeth," the evening of the wonderful performance of "Macbeth" organized and given at St. Wandrille by Mme. Georgette Leblanc-Maeterlinck, in the cause of charity. Of olive bronze velvet, the loose folds are looped to shape a cape effect; the great hood of olive chiffon is edged with bronze velvet and bronzed metal embroidery. Olive velvet, brocaded with gold, composes the rest of the garment; the heavy raised figures are outlined with bronze metal threads giving a scintillating mass of splendid color. With the bronzed gold of her hair, folded softly over her forehead, framed in the great hood, the wearer of this garment made a charming picture, and one quite in keeping with the character of the surroundings. Not so satisfactory, was the coming and going of motor cars, dropping the half a hundred guests, their clank and tooting in curious contrast with the perfect, mediæval background of the fine old chateau, and the realism of the old play partly enacted in the grounds.

A sweet-faced woman wore a casque of shirred green taffeta, veiled with lengths of green mousseline de soie; as she unwound it from her face, framed in pale blond hair, the effect was charming. Of paler green, satin faced cloth, was her long, softly draped manteau, lined with water green satin that showed in its every lifted fold. With a limp trailing costume of heavy white satin, lin with black, was worn and carried a long, wide scarf, of pure white ermine, heavily fringed with black, and bordered with wide bands of black bear fur, and a huge, round muff, with rolls of black fur at each end. Of folded black velvet her mameluke turban drooped in little tabs over her ears; it showed no adornment save the pins of sparkling cut jet.

Worn by a tall, brilliant looking woman was the gown of orange tulle, sketched on this page. It was hung over satin in a paler tone, the embroidery that trimmed the corsage and the ends of the panels was of opalescent crystal tubes; the coarser design was achieved by orange satin covered cords. Tiny frills of yellow lace formed the lower part of the sleeves and filled in the slits on each side of the corsage. Three of the satin covered cords shaped the waist line.

PINK ARM AND A WHITE ONE

At a dinner given before the performance that night at a neighboring chateau, the hostess was lovely in a shell pink mousseline de soie gown, veiled with white chiffon. The second drawing shows its pretty adornment of bands of white Chantilly lace. There is a not wholly pleasing touch of the fantastic in the sleeves; one of draped pink chiffon, the other of white; one is drawn into a lace cuff; the other banded with pink satin that ends in a flat rosette. The belt and the band and bow on the skirt are of pink satin. Worn by one of the guests was the gown depicted in the last drawing. Of blue silk poplin, tulle of a deeper shade of blue veils the corsage and tablier, hemmed and trimmed with silver spangled lace. A tiny guimpe is of the lace, and bits of it show in the graceful sleeves. The little twisted bands and bows that separate the shirrs of the corsage are of silver ribbon, as are the long ends that fall on the skirt. The narrow belt is of dark blue ribbon.

PARISIAN TROUSSEAU

Made in Paris was the wedding gown of a young American girl married two days ago. Of soft, pure white chiffon, the underdress was embroidered in a thick heavy design with white floss, the same embroidery ornamenting the softly arranged corsage, and bordering the long train of thick, white satin. Her veil of tulle and old lace, arranged with some degree of novelty without at all shading her face, fell from the top of her head where it was held by a small wreath of orange flowers.

Among other gowns sent from Paris to be worn at this wedding, was one of pale blue satin, hung under taupe colored mousseline de soie. For the shoulders was an adorable scarf, of the two colors, striped, fringed and banded with fur. The taupe velvet turban, into which the head sunk deep, had for trimming a cluster of blue and taupe aigrettes.

Brilliant toilette of orange colored tulle weighted with embroidery

Conspicuous for its novelty, worn with a skirt of black météore crêpe, a short coat of black satin showed a wonderful fancy in its embroidery of bluish-green silk and gold. It was made with skirts that flared in the back; in front wide revers turned away from a waistcoat of white Chantilly lace, belted with green and gold embroidery, fastened with a fine old clasp of green and gold enamel.

BLACK VELVET AND JET BUTTONS

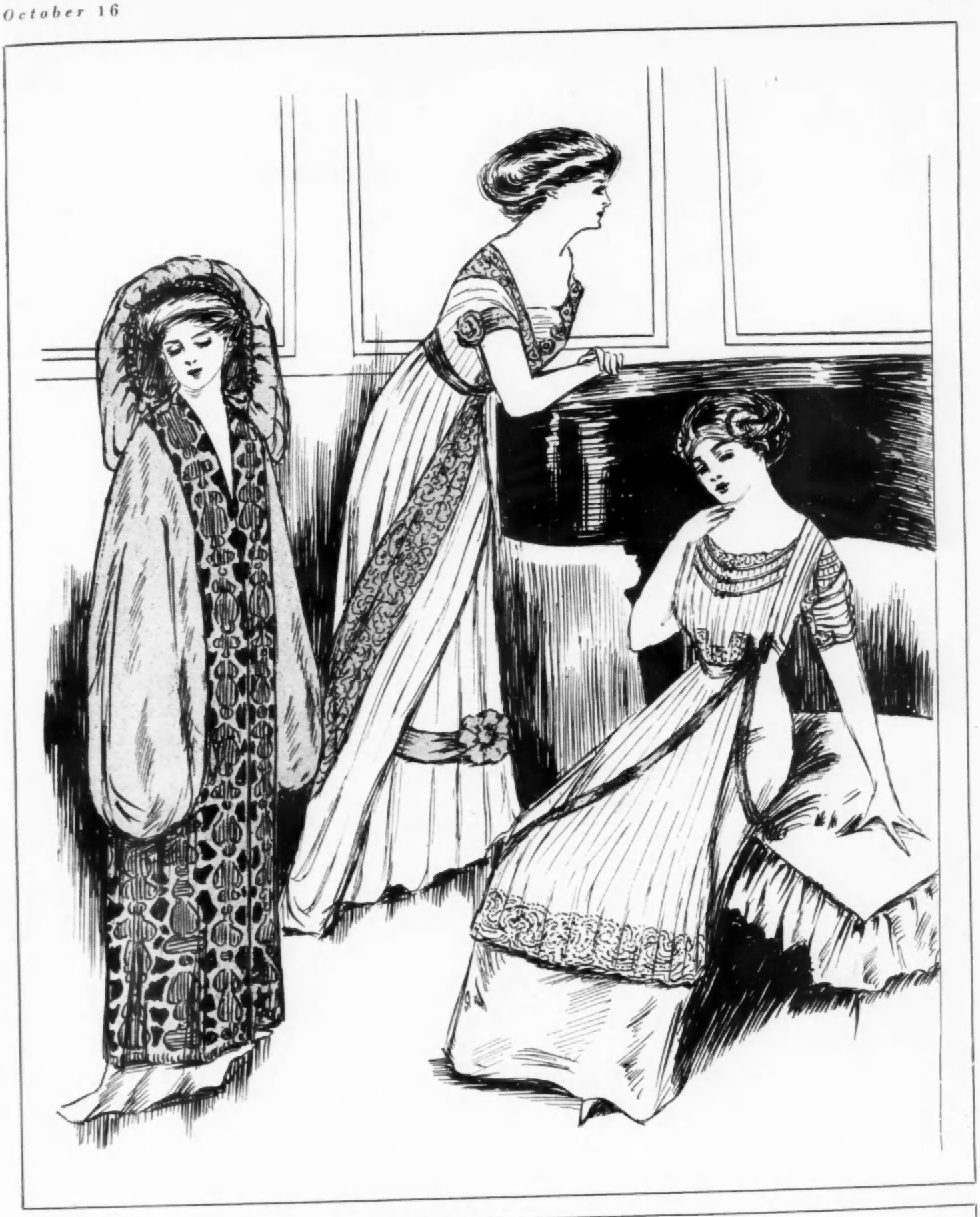
Important in the wardrobe of this young bride is a princess gown of black velvet. Closely fitted over bust and hips, it closes in the back under a line of cut jet buttons, reaching from neck to hem. Perfectly close and straight are the front and side breadths; in the back, beginning below the hips, fulness swells into a graceful train. Cut extremely low, the corsage that mounts in a narrow line to pass over the shoulders, is completed by a guimpe of marvellous embroidery, achieved in shining metal and colored silk threads. A few of these black velvet princess gowns were worn by exclusive women at the end of last season. This season they presage a popularity that will probably cause their condemnation before the winter is half gone.

One warm afternoon last week, at a tea given in the garden of the Ritz hotel, conspicuous among costumes that still claimed relationship to summer weather, were some charming autumn toilettes. Topping a short circular skirt, of Nattier blue silk, was a short, loose and sleeveless "peasant's" blouse, of darker blue silk, covered with black silk braiding. Reaching only a bit over the hip line, it was split on the side and belted with black velvet. Two immense buttons covered with black velvet were posed on the left side, at the top of the closing. The sleeves, of the material of the skirt, wrinkled from shoulder to wrist swelling into an accommodating fulness at the elbows. Charming, laid on the dark background of the blouse, was a new purse chain of little disks of white and pale blue enamel, strung on fine gold. The mounting of the gold net purse was adorned with the enamel also.

KNEE DEEP TRIMMING

The new short skirts, hemmed knee deep with a contrasting material, are attractive now, while new, but they are so easily achieved by a "little dressmaker" that they are not likely to remain long in vogue with those who desire novelty. At all events, swagger enough was a costume worn one afternoon of delightful weather, of moss green silk, faced deep with velvet of a darker shade. For a few inches above the belt line the skirt mounted in pretty, wrinkling folds, closing in the back under two flower rosettes of velvet. Where silk and velvet joined at the hight of the knees, narrow silk braid was curled into interlacing rings. Cut round, the girlish corsage was gathered ever so little

(Continued on page 640.)



EVENING GOWNING OF THE SMART SET IN PARIS

The quaint hooded evening coat of olive bronze velvet, an evening gown with one pink and one white sleeve, and the lovely frock of blue and silver, sketched at the performance of "Macbeth," given at St. Wandrille for the cause of charity.

For detailed description see the Paris letter, page 596.

WHAT SHE WEARS INDOORS AND OUT

ROWS OF STITCHING REVIVED—SHAWL POINTED OVERSKIRT—ODD SHORT COATS—NEW AUTUMN MODELS FOR SKIRTS AND ONE-PIECE GOWNS—CORDED SILKS FOR AT HOME GOWNS—OLD ROSE BENGALINE TRIMMED WITH WHITE SATIN AND GOLD EMBROIDERED WHITE TULLE

FLITTING here, flitting there being the recognized fashionable movement of the autumn, interest centres in new hats and new wraps and costumes for day wear, visiting or en voyage. On the other hand, new furbishings for the indoor wardrobe must occupy the intervals between arrivals in town and hours of departure.

VERY SMART MODELS

It is quite clear that the smartness of line from the shoulder of new coats taken on each side of the figure will keep a more or less straight-down direction, except where much avoirdupois interferes, until the knee line is reached. From there down to shoe tops the lines are indrawn, and tend to produce a circumference of the narrowest at that point. This cannot be attained very well when skirts are plaited, and for that very reason they are not much liked. It is the good fortune of the day, however, that one has a large variety of styles to choose from, and that comfort along with good style is obtainable.

Here are given a few examples of the latest ultra chic costumes for autumn wear, selected by some of the leaders in dress; they show the achievements of the best tailors. In this particular instance is to be chronicled the revival of continuous rows of stitching to form trimmings, and the prospect of its return to favor once more. A skirt escaping the ground is part of a costume in dark green cloth, it being perfectly plain on the bottom. It has an overskirt slashed on each side, terminating into long shawl pointed ends, the openings keeping apart from the belt line downward. No stitchings appear on the bottom of this tunic either, but low towards the shawl points there is a shaped band of the cloth set crossways, covered with rows of stitching. On the coat, whose fronts are the longest part, contrasting with the shortening of the back, the effect in the way of stitched trimming is obtained by front revers set low. Another cross band is set across the coat skirt in the back, the cuffs and rolling collar all being in solid stitching. Where in this case the form of a cuirasse is adhered to in the body of the coat, a coat skirt of bias cloth in addition has been used to give a longer line. This dark green cloth costume is extremely attractive because of its decided severity. It fastens high in front with three large cloth buttons. Wherever the coat edges appear, as in collar and fronts, a bias band of cloth, covered with stitching, gives a capital finish. It is thoroughly English in character.

Gown of gold brocade, with a tunic of fine gold cloth. Bronze trimmings, and chiffon scarf, bordered with Russian sable

JAUNTY COAT FOR CLOTH COSTUME

Another of these new short coat costumes is set quite apart from the general long coat styles seen everywhere. The cloth is of that rich mulberry color, much admired, and is tailored specially for mid-season, to wear with a set of furs, a shoulder cape with stoles. It is a style specially adapted for early autumn, as on mild days its Dutch neck lines and sleeves, that show the wrinkled wrists of the wearer's gloves, do away with all wintry suggestions. Its skirt in princess lines has its lower sides soutached in black silk, and the soutache is finely beaded with cut steel beads. This jaunty coat covers the hips fully, hangs open in front from under a separate square stole overpiece, almost covered with a soutache design corresponding to that seen upon the skirt, and is placed well across the bust. A soutache cuff finish is given to each sleeve. A collarless, ochre lace chemisette fills up the neck space. Very youthful and becoming is this costume, worn with a petit corporal hat of black plush cloth, trimmed with a pale gray bandeau of feathers carried around the crown, and ten or more wings (of the same shade, but tipped with white) grouped en aigrette and placed quite forward towards the middle front. The whole effect is one of jauntiness.

Gown of lotus blue brocade, with a draped tunic of black chiffon. Ornaments and girdle of black and gold

SHORT SKIRTED SMART SUIT

A third costume, in one piece, is also exceedingly smart looking and very practical. It is of night blue (*bleu de nuit*) in cloth, a fine cheviot of the most pliant quality. The skirt is short and laid in large and small plaits. A coat attachment is en cuirasse form in front, but had long coat flaps in the back, ending about twelve inches from the bottom of the skirt. Blue soutache border lines define all the outlines that need it, the sleeves remaining of coat length and the same soutache work forming cuffs and collar. Worn with lace and lawn lingerie at neck and sleeves, the effect on the figure is singularly trig and favorable. A very fetching hat to be worn with the costume is one of the new tricornes, which turn up so high on one side, with such coquettish lines on the opposite side. This hat is covered with black satin, having a gold and black quill feather oddly slipped into its upturned facing of black velvet, and laid flat on the side. These black velvet linings are proving so becoming, hence their popularity.

BANDED TRIMMING

Among the house gowns seen are corded silks of exquisite softness and sheen, in purple-gray, a new shade, and bengalines of old rose and celadon green. The first of these three had its princess skirt trimmed with an eighteen-inch bias band of black satin around the bottom. Its moyenâge waist rises from the skirt below the hips, while its collarless neck is embroidered in silver open work, extended also into the tops of the long, tight sleeves, which are all of a piece with the draped corsage. Silver hand embroidery in a delicate and narrow border line also forms the heading of the deep satin facing of the skirt. From the elbow down, each sleeve is finished entirely in black satin, a silver wrought armlet acting as dividing line. A very odd but becoming innovation is this for those having long arms, but quite ruinous to short ones. The ideal hat to wear with this gown for an afternoon function—say luncheon, or bridge, or teas—would be this year's large Louis Seize, having that long, elliptical brim horizontally crossing the head and slightly tipped up on the left. This brim in jetted lace is lined with black tulle. It is very charming in form, as are also the exquisite clusters of wide black tulle bows, finely wired, which hide the whole crown in front. A silver wrought buckle in relief, studded with jet cabochons, creates the harmony needed by the gown and hat. The new "chapeau militaire" would also look well with this style of gown. It should be tilted over the right eye, and finished on the left with a stiff little touffe of aigrettes.

OLD ROSE AT HOME GOWN

An old rose bengaline gown in its design is extremely chic. Its long skirt falls into the softest of drapery from a close-fitting top that rises up in corselet style. Across the bottom of this skirt in front is a white satin band nine inches wide, over which is laid a white tulle band of the same width, embroidered in gold. This skirt has no side gores, but the wide width of the silk permits the lower fullness to be drawn down on each side towards the back, where a narrow middle panel of the same bengaline is let in. This flat, straight panel half-way below the waist line is decorated with a narrow, thimble-shaped panel in the same white and gold. The sides of the silk skirt are cut into long sash ends, retaining their full width, so that by a graceful crossing of one over the other a draped train is most successfully originated. On the waist line, at the middle of the corsage, which is crossed in draped folds, is a square buckle effect for ornament, having the same white satin and gold embroidery, and a lovely bordering of the same is used as a finish for the half-low neck, which has a two-inch tucker of tucked gold net above it. Moyenage long sleeves are of the silk falling partly over the hand and having on the elbow line a shield-shaped lozenge of the same gold handwork over white satin. There is a high white Alençon lace guimpe, with a gold net string tie, having gold balls in tassel swinging from the tie ends, which give a delicious air to the ensemble. This could be suitably worn with a large black velvet hat, trimmed with a cluster of black plumes set up high in military style.

Striking costume of supple white satin, embroidered with pearls and trimmed with white ostrich. Jeweled hair band and plume

THREE FASCINATING WINTER HATS

SHOWN BY BERNARD

THE graceful tricorne illustrated on the hat stand is of moiré silk, in a mulberry shade. There is a large, high crown of the same shade of wool beaver, finished at the bottom with a twist of fancy gold braid. Two long flued mulberry ostrich plumes, which start from the middle of the crown, droop becomingly down the back and right sides of the hat.

The middle figure is holding a becoming turban of golden brown silk velvet, with a high, full puff crown, and a border of velvet laid in soft folds. At the left side of the front is erected a large, fluffy aigrette, of the same golden brown color, held by a gold braid ornament.

The seated figure wears a smart tricorne of Hudson seal. The melon shaped crown is almost concealed by a large fantasie of white bird of paradise, which is placed in the middle of the front, and flaunts its graceful plumes over the entire hat.

A CHOICE VARIETY OF SEASONABLE MILLINERY

Models Large and Small—Becoming Styles for Several Types—Paradise Plumage Exceeds All Other Trimming Effects

THE chic matched set, consisting of hat and muff, illustrated on this page, created great comment at one of the early showings of Georgette's models, and was secured for importation by Henesey. Both hat and muff are developed in the ever handsome combination of white and black, and both are conspicuous by pronouncedly imposing dimensions. The former is a huge turban à la Brandenbourg, and consists of an immensely wide, and quite tall, brim of snowy white swansdown, and an equally voluminous, softly crushed and draped crown, for the making of which lustrous striped velvet in deep jet black furnished the material. This crown surmounts the top of the brim section to a considerable extent, and terminates in a quaint "Phrygian" point, which falls softly over the front, and is finished with a long silk tassel, also in black. The garniture, which is disposed in the front of the brim section, is effected by two pair of novelty ostrich quills, in which the coloring of the ensemble is repeated. Their stems are thrust through the fluffy white swansdown, and their soft flue droops gracefully over the right side and back, creating an exquisite silhouette. The muff, as will be noticed, is a huge, oblong and very flat affair of swansdown. It is lined with the black velvet of which a little softly shirred ruche extends at the hand openings, and it is trimmed with a large bow-knot of shirred and twisted velvet, with long, tassel-trimmed ends.

Simple elegance and chic originality of contour are the dominant features of the handsome model from the atelier of Lewis. The shape, which is developed from satiny, smooth silk beaver in a rich, jetty black, shows the characteristic Napoleonic "petit caporal" hat outlines in its brim. At the sides the brim demonstrates a very faintly pronounced tendency to droop, and at the back it is again rolled up to form a revers which, however, is considerably less pretentious of proportions than the one in front. The crown literally disappears under the garniture—a mound of long, superb ostrich plumes, in snow white offsets and emphasizes the brilliancy of the deep black background. They are fastened at the foot of the crown at the right side, and droop softly across its top.

Distinguished by its loveliness of coloring in a combination of deep, rich black, soft rose tones and gold, is the stunning Georgette model (from Mme. Thatcher), which is illustrated on the upper figure on this page. The shape, which is large, shows the slightly modified outlines of the famous Franz Hals hat. The crown is bowl-shaped and quite large, and the brim is particularly broad at the back and left side, where it is rolled up in a broad, exquisitely curved revers, softly drooping at the right side. The picturesque profile line thus created is put to its full value by a smoothly applied facing of deep black velvet which affords a most effective setting for the features and creates a lovely contrast with the soft, pale rose tone of the velvet covering the top brim and the crown, and the beautiful, dull gold tones of the superb sweep of paradise aigrettes which affords the garniture.

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UPPER LEFT.—In this stunning model Georgette acquits herself of the difficult task of combining two directly opposed types of headgear with excellent results. The shape is a large, bomb-shaped turban of very voluminous headsize, and is covered with smoothly applied black velvet, thus preserving its original Henry III style. The Marie Antoinette effect is produced by means of a soft section of the same materials, shirred over cords along the lower edge and finished with a dainty little frill, and so arranged over the base of the crown that the narrowest part comes in the centre front. It surrounds the crown like a full frill, looking exactly like a beret when viewed from the side, and it adds considerably to the breadth of this model, relieving and softening the almost too symmetrical regularity of the crown. A smart double bow of velvet ribbon is jauntily tacked to the right side of the brim section (near the centre front), affording a pleasing and harmonious finish, and accentuating the extraordinary chic of the contours of the ensemble.

A stunning Lewis conception of the Napoleonic "petit caporal" hat

UPPER RIGHT.—It is exceedingly handsome, this new masterpiece of Marie Louise—a large, artistically conceived hat of soft, deep prunelle velvet—and its dimensions are perfectly proportioned. The crown, which is bowl-shaped and rather broad, is succeeded by a brim in pure Franz Hals style; it droops softly and irregularly at the back and continues this tendency throughout the right side and centre front, while at the left side it curves up abruptly, forming a wide, slightly dented revers, and creating an uncommonly handsome silhouette, irregular, but strikingly picturesque. The trimming is effected with the richest, finest materials imaginable: a strip of choice mink, whose coloring offsets and accentuates the depth and softness of that of the velvet, and superb ostrich plumage which shades from a clear, soft cyclamen tint (pale mauve verging closely on pink) into a sombre amethyst tone, and from this again into the vague, dull taupe, which is generally termed "naturel." The former is loosely laid about the base of the crown, while the plumes are fastened on the top of the crown, drooping carelessly across it, and over the fur, down to the front and back of the brim.

Very handsome and dignified hat for a matron of forty

LOWER LEFT.—A stunning new interpretation of the Hussar's "shako," designed by Suzanne Blum. Its outlines are wonderfully chic and infinitely soft of aspect, and the trimming, in marked contrast, shows all the trig smartness and rigidity proper to most trimming effects *"à la militaire,"* thus emphasizing the *"ligne"* of the hat. The foundation of thick, furry beaver in a dull, brownish raisin shade, is only partly visible, its upper part being completely submerged in an ample, artistically draped plateau of supple velvet. This was chosen in medium dark tone of grenadille (the exquisite pinkish purple of the passion flower, as the name indicates, and one of the best liked new French shades), and is so disposed that it makes the slightly more slender top of the turban equally as large in circumference as the base. It extends over the entire hight of the turban at the right side, disappearing underneath the headsize, and at this point it is caught down over the stems of a touffe of stiff, slender quills of clipped novelty ostrich which shade in various tones of grenadille, and, slanting up boldly, tower high above the top of the turban.

LOWER RIGHT.—This smart model shows the new Delaroche blue—a deep tapestry tone, with soft reflexes of green and slate gray beneath its surface—in the soft, furry beaver of which it is developed, and a smart touch of deep black is introduced in the trimming. The foundation is all in one piece—showing a huge "obus" crown, very broad, and as the name implies, shaped like a bomb—and is distinguished by a colossal headsize, slipping deep over the wearer's coiffure and forehead when adjusted. Over this the soft material is draped in loose, soft folds, puffing out noticeably towards the back, and thus lending additional hight. This arrangement effects that the contours are relieved of their puncTilious stiffness, and adds considerably to the becomingness of the ensemble. The flat little "chaplier" bow of black velvet is extremely well suited to the character of the turban, and offers a most pleasing finish. It is jauntily posed over the left side, immediately above the lower edge, creating a smart medieval silhouette and charmingly contrasting with the rich, beautiful coloring of the beaver background.

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UPPER FIGURE.—Soft, rich velvet, showing an exquisite tone of deep Médicis (a reddish purple on the order of Magenta), and long-haired, fuzzy beaver, tinted a deep wistaria mauve, furnished the material for this matched set, consisting of hat and muff, designed by Reboux. The hat shows a large, softly draped crown, and a brim which is turned up in a rigid revers, narrow in the front where it comes in a little peak, and very broad at the sides and back. On both the upper and under side, the brim is covered with velvet, not draped in ample folds as for the crown, but smoothly applied. The beaver is used as trimming. It outlines the reversed under side of the brim, and at the left side forms a broad, uniquely shaped, wing-like tab, which droops softly over the brim, and like the facing band is profusely trimmed with velvet-covered buttons. Further ornamentation is introduced by a large owl-head in brilliant tones of Médicis and pale turquoise, which nestles in the folds of the velvet drapery near the front, and which is succeeded by a full sweep of dull mauve hackles, interspersed with slender antennæ, tipped with little heart-shaped feather tufts in deep moss and emerald green. The muff is made of the same velvet as the hat, and lined with the beaver cloth. It is very large, but perfectly flat, and on either side its top is trimmed with a long triangular tab of beaver, ornamented with a row of buttons. When not in use, it may be carried slipped over the arm by the long, velvet-covered handles.

LOWER LEFT.—This Léontine model proves that the high esteem in which paradise plumage is held is more than merited, for no more artistic effect could be attained than that produced by the garniture of this hat. The shape is fashioned from smoothly applied, rich black velvet, and shows the trig, jaunty contours of the Henri II hat in the high, stiff brim revers at the right side, and the rigid little droop at the left. A large, deep black velvet bird is poised over the brim revers at the right side front, and finished with a full touffe of wondrously

(*Continued on page 602.*)

Pretty matched set of swansdown and velvet, designed for a young girl

GEORGETTE'S LATEST WHIM—A COMBINATION OF THE HENRI III AND MARIE ANTOINETTE TURBANS, DEVELOPED IN BLACK VELVET

For detailed description see page 600

SUPERBLY PLUMED MODEL BY MARIE LOUISE, FEATURING THE NEW PORTRAIT LINE, WITH LEFT SIDE REVERS

For detailed description see page 600

A STUNNING NEW CONCEPTION OF THE HUSSAR'S SHAKO, DEVELOPED IN VELVET AND BEAVER BY SUZANNE BLUM

For detailed description see page 600

SIMPLE WALKING TURBAN OF DRAPED BEAVER IN THE NEW DELAROCHE BLUE AND BLACK. SUZANNE BLUM MODEL

For detailed description see page 600

CHOICE VARIETY OF SEASONABLE MILLINERY

(Continued from page 600)

long, superb paradise aigrettes in pure white, deepening into rich ivory and delicate sulphur and primrose tones.

MIDDLE FIGURE.—This chic Virot model (from Renard) will prove a most becoming and dressy hat for a young woman. It is moderately large in size, and is in dark, very rich tones of *phoque* (seal brown). The foundation, which is all in one piece, is in true Marie Antoinette effect, swathed with a puffy, very ample drapery of supple velvet in the deepest tone of *phoque*. A loose, thick twist of slightly lighter brown tulle encircles the turban midway between top and base, suggesting a dividing line between crown and brim, which in reality does not exist, and at the left side terminates in a voluminous, immensely soft and graceful chou of the same material, which fluffs daintily over the entire top and side crown at this point, affording a simple but effective trimming.

LOWER RIGHT.—Suzanne Talbot is the originator of this exquisite dress hat. A great deal of importance is given to the crown, this being very prominent, and having its original tymbal-shape practically concealed by an ample, very softly draped beret section of the velvet. This crown drapery also extends in soft, carelessly distributed folds over both the upper and under side of the somewhat narrow brim, but it is not full enough to disguise, or blur, any of its contours. A beautiful bird of paradise in brilliant, vivid tones of mandarin orange and rich, russet brown lends expression and character to the ensemble, and completes the outlines of the shape in a vivid manner. It is poised over the left side of the brim, so that the beak of the bird is directed towards the front, and the exquisite sweep of its tail feathers rises high beyond the top of the crown.

VOGUE POINTS FOR MILLINERS

BIG turbans made entirely of marabout or swansdown are strongly featured. They are mostly shown in monotones, and bear close resemblance to fine fur, with the added advantage of being incomparably lighter of weight and no less comfortable and warm during the cold season.

The latest novelty in brim facings is that of closely mounted, smooth, glossy feathers. It is equally as effective in a velvet as a felt or beaver hat and combines the lustre of silk with the soft depth and richness of velvet, aside from the fact that it is altogether novel. A large-brimmed Rembrandt shape of deep "noisette" velvet, for instance, looked absolutely charming with a dull antique blue feather facing (this was exposed by the wide, bold brim revers) and a garniture of long-flued ostrich plumes in which the two colors were cleverly combined.

Beautiful beaver cloth and silk velvet are cleverly combined in this matched set of hat and muff. For detailed description see page 600.

Turbans made of the tiny breast feathers of guinea fowls, owls and pigeons are among the choicest offerings intended for immediate wear, and show all the accepted new shapes: the Shako, Robin Hood, Hindoo, etc. Berets, too, are made of feathers and in this development are even more attractive than those of velvet or heavy beaver. One beret à la Richard Wagner was made entirely of tiny feathers in a deep tone of "gris plomb" (lead), and trimmed with a twist of Largillière blue velvet, caught with a large buckle, which was also covered with the plumage.

Splendid results are attained by enlivening all black hats with touches of antique gold, for the one color offsets the beauty and depth of the other. One charming model, a recent Carlier creation, showed a modified Marquis shape of rich black velvet, the entire surface of crown and brim covered with smoothly applied, dull antique gold tissue and as trimming a "plumet" of pheasant feathers in antique gold and black, and three large, diamond-shaped gold ornaments, one placed over each brim revers, immediately over the black velvet.

In the medium-sized shapes there are most excellent ideas in turbans, all of which pronounce the tendency towards greatly increased crowns, and towards unusual softness and irregularity of outline.

In the new colors all Oriental rug and East Indian shawl tones prevail—rich, reddish browns, subdued by infinitely soft, vague blues (both the grayish and greenish variety), and many different red and rose tints, from deepest garnet to palest apricot, or fraise.

Most realistic are the new hat ornaments showing life-sized lizards and toads made of iridescent metal or of dull gold or bronze, and generally decorated with sparkling jewel eyes.

VOGUE'S *Autumn Exhibition of Millinery*

A LARGE variety of the choicest designs of the leading milliners of Paris is now on exhibition at 373 Fifth Ave., New York. These models are not for sale, and are shown only in the interest of the millinery department of Vogue. The readers of Vogue are cordially invited to view these model hats.

The superb effect of paradise plumage is shown to advantage in this Leontine model. For detailed description see text on this page

Chic small hat of velvet and tulle, in pretty tones of brown. Designed for a youthful wearer. For detailed description see text on this page

A brilliant bird of paradise lends its gorgeous plumage as a vivid contrast to the deep black velvet of the background. For detailed description see text on this page

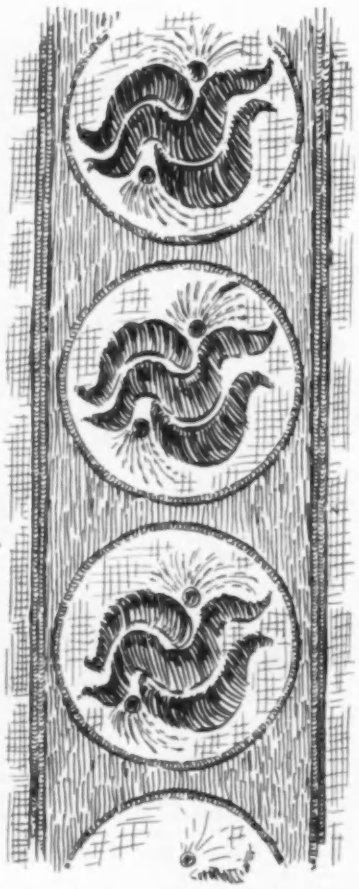
THE LATEST MODE IN TAILOR MADES AND A FUR COAT

FROM SCHULICH

FOR "FASHION DESCRIPTIONS" SEE PAGE 632

SEEN IN THE SHOPS

SUPERB GOLD, SILVER AND BRONZE LACES AND EMBROIDERIES—NEW EFFECTS IN GARNITURES AND TRIMMINGS—JET NOVELTIES



No. 4. Inexpensive embroidered banding

IN LOOKING over the new laces one notices at once how the proportion of metallic and colored laces has increased since last year. Gold and silver, gun metal and copper are to be had in profusion, while every new shade of dress materials is reproduced in both insertions and edgings. Colored laces are in line with the preference for softness in the tone of the costume, self-tone trimmings producing a less harsh effect than the sharp contrast of white or cream. Metallic laces are not cheap, but their attraction is indisputable, and they are used in daytime as well as evening gowns, combining exquisitely with all rich materials, whether velvet, chiffon cloth, crêpe de chine or broadcloth.

GOLD AND BRONZE LACES

The first sketch gives a rare and lovely piece of gold lace, some three and one-half inches wide, costing $8 the yard. It is nearly akin to Venetian patterns in character, giving a heavy open lattice in soutache with large and small flowers in a crochet of fine gold thread. Just a bit of this, used for instance as trimming across the bust, will give richness to the entire gown.

The insertion reproduced in the second drawing is in that shade of green known as bronze—almost the same as olive, but a trifle more vivid. Great five-petaled flowers are worked on net in green and gold, with shadowy waved lines of silver as background. The edges are in green silk, a heavy cording, enclosing half circles of gold. This measures four and one-half inches wide and costs $6 a yard.

RUSSIAN MESH IN METAL

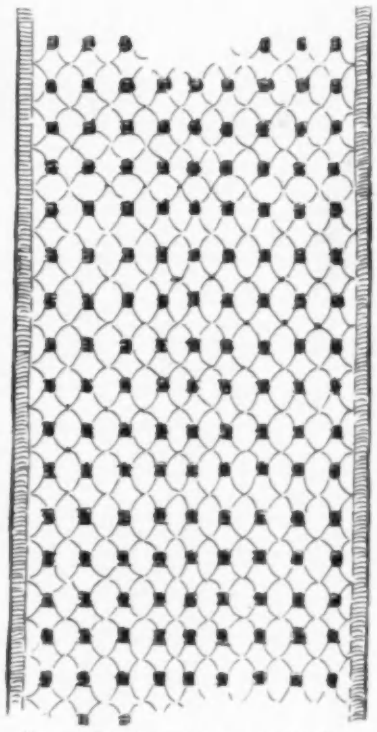
The weave of the popular veiling has been adapted for lace banding such as is seen in the third illustration. All sorts of metallic treatments are presented in this, for instance, copper and gun metal, which is very good, copper and silver, gold and silver, and gold and black and silver. A three-inch width in these sells for $1.25; a two-inch for 90 cents.

INEXPENSIVE COLORED INSERTIONS

Every possible tint is obtainable in the lace shown in the fourth sketch, which costs 75 cents a yard, and measures about two and a half inches in width. A solid weaving of silk floss on net serves to show up open circles with embroidered motifs in the centre. Pink, willow green, bronze, brown, taupe, dull raspberry and blue are only some of the colors to be had. On either side beyond the embroidery there is a loose edge of net.

NEW COLLAR SUPPORT

Collar boning is one of the most particular points in dressmaking, for the exact and comfortable fit of a gown or waist at the neck is indispensable to a smart appearance. A very practical boning is on the market which seems in every way satisfactory. It is a flexible, transparent composition, cream white in tint and washable, so that it need not be removed for laundering. Perforations give opportunity for sewing in, though the best way of adjustment is to make a little pocket of tape at either end, so that it can be slipped out when the collar is washed. In substance it is flexible, so that, though ample support is given, it is never stiff. A large assortment of sizes is made in this boning, ranging from 1⅞ to 4¼ inches in length. Surely every neck can be fitted from this collection. Enough bones for two collars are provided on each card, which cost 5 cents apiece. The larger sizes may be made smaller by cutting between holes at either or both ends until the required length is obtained.



No. 3. Russian mesh, metal insertion

POINSETTIAS—TUNICS

Great single velvet flowers are shown for either hat trimming or bodice decoration. The quality of the blossoms is exquisite and their appearance most natural. Prices vary according to size from $1.25 to $3.25.

Nothing in the new showings is handsomer than the net tunics, most beautifully embroidered in beads and bugles, with waist garnitures to match. These mounted on satin make most sumptuous evening gowns. Jet, being the most popular of all the season's trimmings, is shown in this novelty in a large assortment of designs. One of the smartest has a panel on either side, wide enough to overlap at the belt both back and front. The foundation is a fine black net, entirely overlaid with a very delicate latticing in tiny bugles. There is a straight border about two inches wide in which a fancy pattern is worked with jet nailheads. A wider, straight band serves for the girdle, a latticed piece fitting in at the bust as plastron. To go over the shoulders there are richly embroidered pieces that reach down to the belt and are tacked in a soft drapery. The price of this is $75. A very lovely tunic in a white and gold combination with a mixture of pearl beads and ornaments costs $125.

BEADED NETS—GIRDLES

There is no end to the uses for these—whole gowns are made from them, while for yokes, thin sleeves, tuckers and draperies they are in constant demand. Silver with silver beads, gold and black beaded in self-tone, and black with gold beads are to be had for from $2 to $10 a yard in price; the width of all 27 inches.

Bodice girdles shown at the trimming counter are very new and are designed as decoration for gowns made with the basque to come down in a long point. There is an exquisite one to be used with a ball gown on this style, all in pearl and crystal embroidery, an open pattern, the beads mounted on white net. At the front the girdle is carried in a deep V, and in the back curves up slightly. Small silver and pearl beads, with large pearls at intervals, are used in the pattern, heavy straight lines of bugles forming the edges. The price is $17.50.

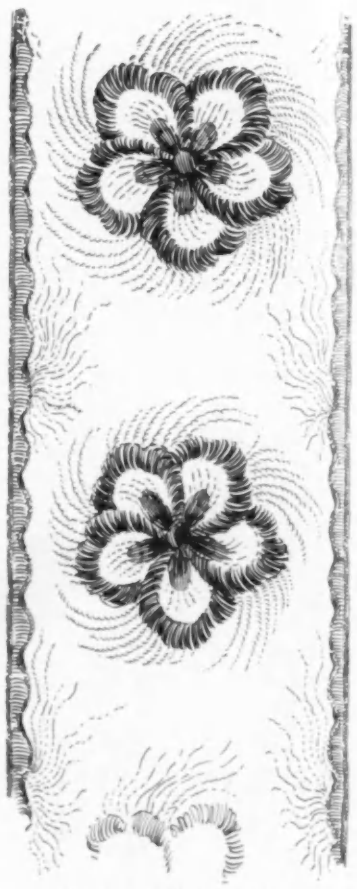
SINGLE ORNAMENTS—BANDING

Single ornaments to go with these girdles are offered in matching or similar patterns. Somewhat in crown shape is a panel of this description costing $1.85. At its top there are five large daisies in silk ribbon, all white, centered by big pearls. These spread in a wide curve, the ornament narrowing toward the base with a hanging fringe of glass beads.

Iridescent and pearl banding is three inches wide and is composed of bugles in iridescent glass, sewn flat, with large pear-shaped pearls at intervals. It is a stunning trimming and sells for $6.75 the yard. Another at $5.50 is much wider, eight inches across, and very effective, though not so thickly encrusted. Flowers and leaves are worked in ribbon and floss, with a double line of heavy embroidery at the edge.

JET FRINGE—JETTED NET

Such a lovely trimming as jet fringe makes. It is quite twelve inches deep and has an occasional fancy long bugle threaded in with wee beads. It is very strong and securely mounted on heavy black tape, so that one can count on its giving excellent wear. Price $7.75 the yard.



No. 2. Bronze metal embroidery on net

Black net striped in jet is one of the smartest showings of beaded gown materials, the lines, four beads alternating with a long bugle, being half an inch apart. The price of this is $3.95 the yard, the same being asked for white net striped in either gold or silver.

Circles of jet joined by garlanded strands are shown as trimming for the front of a bodice. Above the garlands there is a heavy jetted banding, and long tassels hang from the middle disc. Price $5.50.

METALLIC NETS—BOLEROS

Silver and gold nets are in a quality designed to be used under trimmings or an outer drapery, and are soft and pliable in texture. Their width is a yard and a quarter, and their price is $3.35.

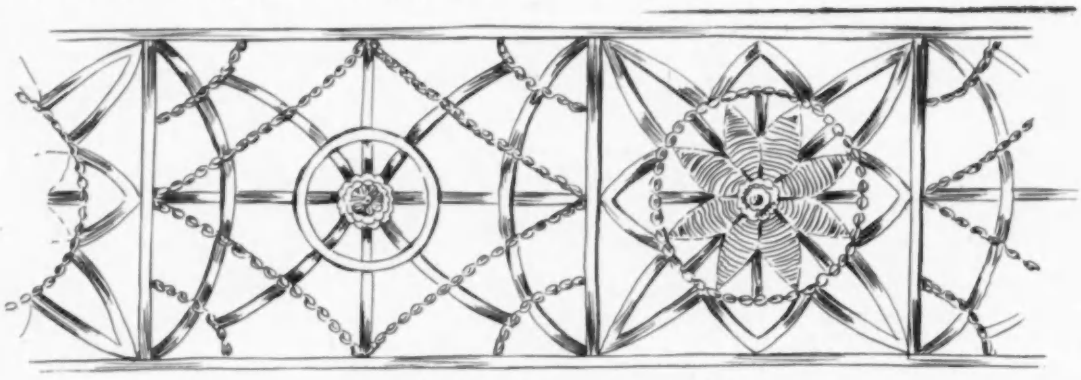
Boleros in gold and silver make a most fetching garniture, a short little jacket, with deep points coming at each side under the armhole. From both upper and lower edges silver bugles are laid straight up and down, the inner surface of white net being sprinkled with gold spangles. All around there is a heavy line of gold spangles with a fringe of bugles and glass beads at the bottom. This sells for $16.50.

METALLIC AMETHYST ON BLACK

Very much out of the common is this trimming, and as handsome as anything I have seen. Metallic amethyst ribbon is wrought into a poinsettia pattern with a latticing here and there of amethyst bugles. Of course there are beads, nothing this year is without them, and in this they serve to pick out the petals of the flowers. The same banding is shown in gun metal, and is lovely in that tint. It costs $11.95 in a 7 inch width, and comes less expensive narrower.

Novelty corded silk is exquisite and has just the effect of uncut velvet, there being a soft, close cording on its surface. It comes in chameleon shadings, a white frosted look over the underlying color. For ball gowns and opera cloaks it is lovely, giving a most graceful and soft fabric, at the same time one of

(Continued on page 632)



No. 1. Stunning gold lace in an open design

ELABORATE DRESS GARNITURES

THE VERY BEAUTIFUL EFFECTS IN APPLIED MOTIFS, BANDING, LACES AND GARNITURES THAT ARE TO BE LAVISHLY USED ON THE CEREMONIOUS TOILETTES OF THE WINTER

SMALL ornaments, berthas, bretelles, cuirass bodices of all lengths, with panels at front, sides or back, skeleton coat effects—in fact, any effect that will adorn or complete a costume is to be found this year in jet and net, in Persian, in pastel or deeper colors, with jewel studding in pearls or the colors of the embroidery; the results are individually exquisite. Bugles are used more extensively than any other type of bead, and in gold are combined with any color; iridescent beads are also much in evidence, but jet beads are in the ascendancy in every shape

Bolero of jet cabochons and bugles

and form. Baroque pearl cabochons are a favorite ornamentation with any colored beading, and are seen in all sizes, forming the bud of a flower, or perhaps the centre, besides studding the more conventional patterns; and baroque effects in any metal are good. Fringes add to the beauty of many of these garnitures, and when not made on them, can be bought to match to a great extent. A number of new garnitures and bodices from Stern Bros. are illustrated on this page.

CUT JET AND NET BANDS

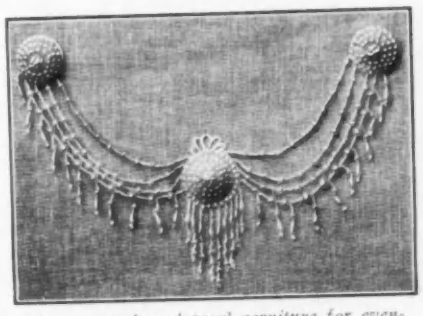
are very smart this season, with the designs done in cabochons, nailheads, olives, bugles and in beads from pin size to pea dots. Their particular use is to combine with net in elaborate gowns, where the light, sparkling effectiveness of jet is desired and the weight of an allover jetted material is to be avoided. For mourning, ribezine embroidery is frequently combined with bugles on net, and is very lovely and soft in effect, the jet adding a hint of brightness only. All widths come from five inches down, and the effects are all good in either the heavy or in the lightly patterned bands. On page 607 four designs in these bandings are illustrated.

PASSEMENTERIE AND APPLIQUÉ

Persian effects of every description, enriched by gold or other metals, or by tinted

Cuirass of net with metal embroidery

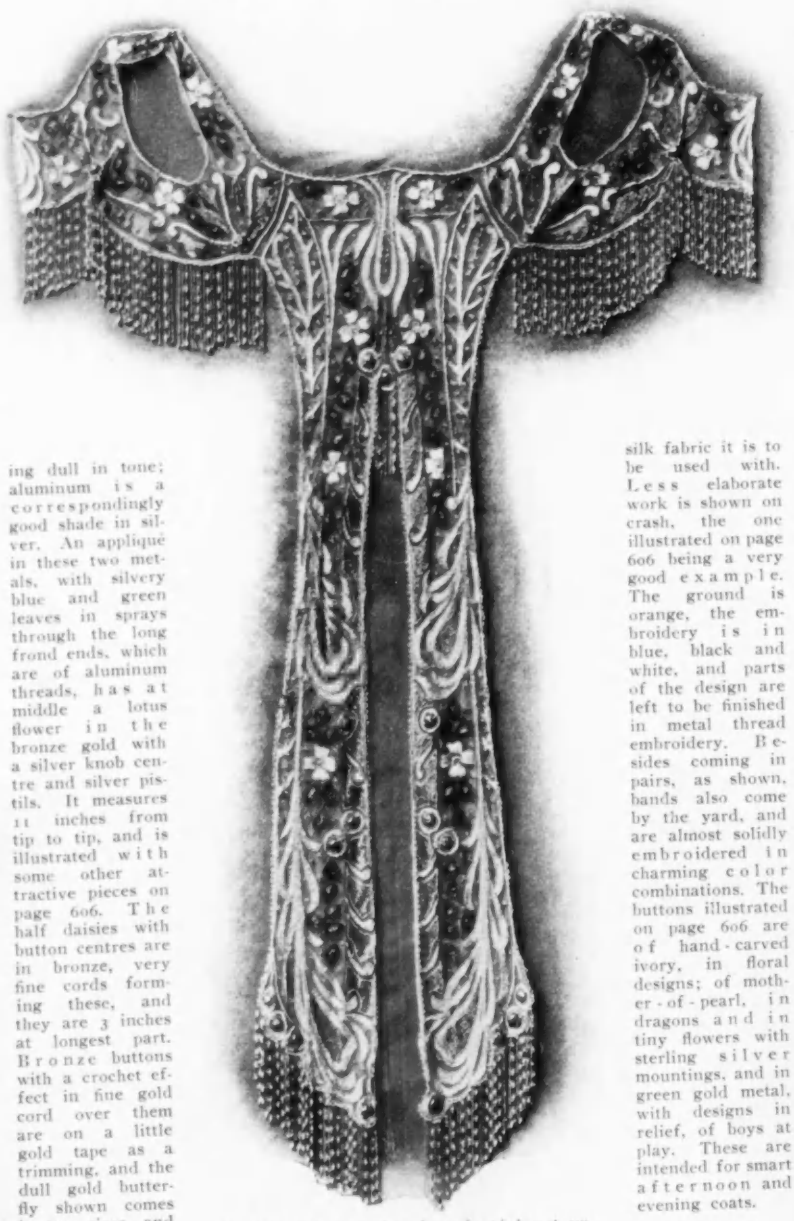
cabochons that bring out some particular shade in the piece, and make it uniquely beautiful, are greatly in favor, and come with pastel colorings, medium, or the deep, soft, gorgeous shades that suggest the Orient. Much is done with ribezine in the embroidered net passementeries (which may best be called for description a chiffonized ribbon of less than baby width), and the most lovely designs result, principally floral; some conventional and some not. Gold guipure passementerie is stunning, and comes in bandings, the designs depressed instead of being repoussé, and the color that of antique gold. Gold or silver embroidered passementerie with net grounds are in number, all fascinating and different; the cabochon studding is a feature in many. Bronze gold is the latest gold shade and is wonderfully soft, without being dull in tone; aluminum is a correspondingly good shade in silver. An appliqué in these two metals, with silvery blue and green leaves in sprays through the long frond ends, which are of aluminum threads, has at middle a lotus flower in the bronze gold with a silver knob centre and silver pistils. It measures 11 inches from tip to tip, and is illustrated with some other attractive pieces on page 606. The half daisies with button centres are in bronze, very fine cords forming these, and they are 3 inches at longest part. Bronze buttons with a crochet effect in fine gold cord over them are on a little gold tape as a trimming, and the dull gold butterfly shown comes in two sizes, and is embroidered on net. Some other appliqués in metal cord or handwork are in quaint little designs of flowers or else in conventional patterns to suit more formal tastes, but all are attractive and bewilderingly dainty when used with appropriate fabrics.



Baroque and seed pearl garniture for evening bodice

CHINESE BANDS AND BUTTONS

Mandarin bands are among the smartest trimmings for gowns made in surpliced effects, which prevail in the newest models, especially those embroidered in quaint little Chinese figures, with a bit of scenery in the background, in light traceries of harmonizing color, with sometimes a little gold or other metal thread introduced. (See page 606.) The ground colors of these satin bands run the gamut of Oriental shades, but anything with a creamy or ecru ground always has a dominating tint in the handwork that may be chosen to "match" the cloth or silk fabric it is to be used with. Less elaborate work is shown on crash, the one illustrated on page 606 being a very good example. The ground is orange, the embroidery is in blue, black and white, and parts of the design are left to be finished in metal thread embroidery. Besides coming in pairs, as shown, bands also come by the yard, and are almost solidly embroidered in charming color combinations. The buttons illustrated on page 606 are of hand-carved ivory, in floral designs; of mother-of-pearl, in dragons and in tiny flowers with sterling silver mountings, and in green gold metal, with designs in relief, of boys at play. These are intended for smart afternoon and evening coats.

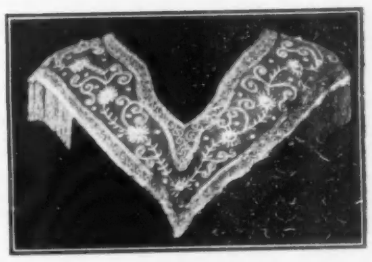


Garniture for evening dress in pink net embroidered in gold and pink

(The garnitures for evening toilettes illustrated on this page are from Stern Bros.)

NEW LACES

Newest among the many beautiful laces is the flat point de Venise, a name that is accurately descriptive. It comes in insertings, galoons and edgings of all widths, and is made in ivory, cream and ecru. A lovely novelty lace of extremely diaphanous texture has a hexagon mesh top, then a mesh of Brussels, with the design, which is delicately embroidered in gold, and extends into the top mesh in graceful tendrils and flowers. The edge has a narrow band effect in point d'esprit, with a little gold run at border. (See fifth sample in group of laces, page 607). Wonderful imitations of real Venetian point lace



Net bertha embroidered in iridescent crystal beads

are shown, and also some Venetian altar lace in fllet patterns, which is charming. Egyptian designs are found in flat Venise lace, and one of butterflies is fascinating. Many of the prettiest laces combine Venise and net or Cluny and net, the net embroidered in metal; these are found in bandings and edgings. All metal laces are stunning, and the mesh is usually embroidered in a contrast, such as a bright tone of the same metal on a dull background, or a totally different metal, several metals are combined in some patterns. They are very light in appearance except when in guipure or renaissance, or Venise designs; and tinsel is much used for the embroidery. The meshes are in various weaves in different parts, and they give a delightfully shadowed effect to the designs. Real laces continue to be used for elaborate costumes, and some original designs are exhibited. The laces illustrated on page 607 average from four to five inches in width.

FROGS AND BRAIDS

The frogs illustrated on page 606 and the braids shown on page 607 give a very good idea of suitable accessories for tailored costumes for trimming both coat and gown. The smallest of the frogs has satin finished ends with tiny dull finish cords outlining the edges of each little knob, and heavy cords for fastening. The next in size with ends solidly braided is for mourning, the braid dull in finish. The one with open ends is for broadcloth or other woolens. The fancy braids are all for cloth costumes, one having a little jet tinsel at centre; this is the second of the narrow braids; the other braids are in cord or gimp and braid combinations. To make ornaments on coats a tubular braid with a spiral line of cut jet beads, is very new

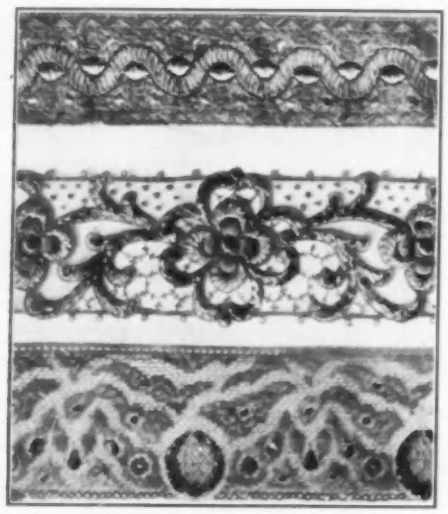
Decollete garniture in opalescent bugles

and smart, and will not flatten. Colored braids are shown practically in all the patterns that are made in black.

GLITTERING NETS AND METAL CLOTHS

METAL BRUSSELS NET

THESE are in the various colors of metals, dotted with a metal of a brighter lustre; width 45 inches.



Net passementeries embroidered in metal threads. From McCreery

The colors are gun metal, dotted with steel; bronze, dotted with gold bronze, etc. White net is dotted with silver, and a black net is jetted. Iridescent dots also come on black marquisette.

SEEDED BRUSSELS NET

comes in a 45-inch width, and is dotted with crystals on self-tone in some cases, such as violet, or Nattier blue; white has crystal dots or tiny silver flecks. Black net has gold, another has jet seedings in designs like elongated chevrons.

GOLD AND WHITE MESH NET

has a large Brussels mesh and is embroidered in gold at the centre of woven gold coin spots; the effect of the fine woven mesh beyond the solid embroidery is unusual and attractive. The width is 45 inches.

FANCY MESH METAL NETS

are shown in gold and silver, each very effective. Other metal nets in Tuscan or in hexagon meshes have a dark thread of silk interwoven, an iridescent effect the result; the width 24 inches.

NOVELTY NETS

are numerous, and in Brussels mesh either open or fine. One with a Greek key striping is very diaphanous and dainty, the width 45 inches. This comes in white. A white ground net darned in lines forming ombre disc and scrolls, in pastel colors, is remarkably pretty; this, too, is 45 inches wide. Brussels net embroidered in self-tone silk in allover designs is 18 inches wide. Braided Brussels net, with the silk braid so fine that it looks like embroidery in the shade of the net, is also 18 inches wide. A 45-inch wide Brussels net is finely braided in Oriental colors, disposed to give the designs an ombré effect, and others in fancy, large mesh designs of silk in the new cloth colors, are 45 inches also.

MOIRÉ GOLD CLOTH

is a very lovely metal cloth, pliable and soft of texture, and with an exquisite moiré surface. The widths are 22 and 24 inches.

SHOT METAL CLOTHS

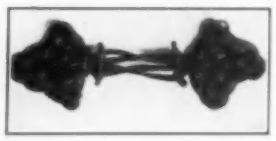
These come in three metals shot with black, which gives to each a duller color, and gains very new effects. Gold shot with black is unusually beautiful, and gun metal and a silver mixture shot with black gains a totally new tone in metal blendings. The widths are 22 and 24 inches.

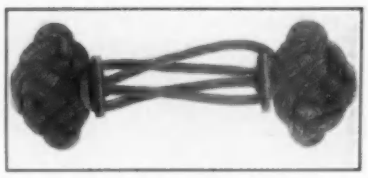
Mandarin bands of crash, embroidered in Chinese design. From Vantine

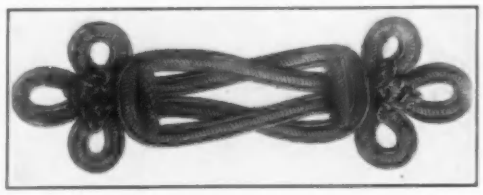
RIBBONS

RIBBONS for dress trimming are again in vogue, preferably in sash effects, and for these soft satin faced goods in plain, solid colors are shown. The most fashionable are mustard, tilleul (a light yellow), electric blue, plum, navy, amethyst and olive shades, with black predominating. The widths are 7, 8 and 9 inches. Black velvet in wide widths is also much used. For corsage, soft satin ribbons come in Dresden effects; the designs are frequently cut from these to apply on net or chiffon or to inset, as a far greater variety of floral effects come in the right size for this work, in ribbon, and practically all color combinations are found. They are 5, 6 and 7 inches wide, and are in the most fascinating tints, absolutely true to nature in the reproduction of each flower's hue. For children's sashes the newest effects are brocade and warp print taffeta, which are matched in design in a medium and a narrow width. The brocaded designs are graceful and the printed flower designs are very beautiful. Both chine and clearly defined effects are shown in these. Brocaded taffetas, with either plain or moiré taffeta grounds, show charming designs of butterflies, or rosebuds, or spring flowers, also dots, diamonds, etc. The rosebud design is also brocaded on satin ribbon. Persian print stripes on taffeta alternating with moiré stripes are smart, being figured besides with little broché crossbars. Still another attractive lot of flowered ribbons have the warp print designs at middle on a taffeta ground, the borders in cluster satin stripes that match the flower color. Satin figured hairline stripe taffeta ribbons are very new, the designs conventional and in the color of the ground, the stripes in contrast. There are also dark Dresden warp print taffeta ribbons, with or without satin borders, that are simply fascinating in their rich, deep hues, some simulating the autumn colors and others more sombre. Other stunning effects are shown in satin with Persian brocade band that comes at one side, or both, or at centre. Monotone warp print taffetas are in the medium and deeper tones, and especially attractive are the satin bordered ribbons with Persian warp print centre stripe that comes in different widths, the border a harmonizing shade.

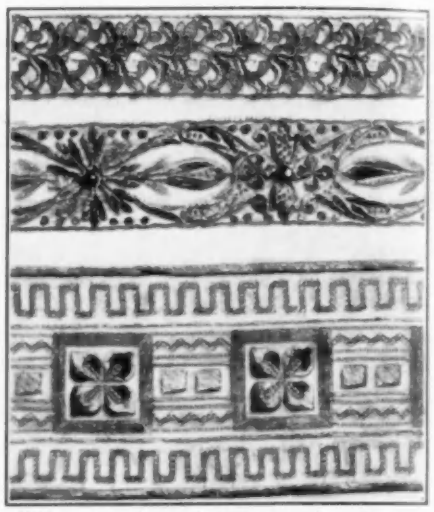
A number of gold and silver ribbons are to be had for hair ornaments, which the latest style coiffure makes necessary for evening functions, and these are especially pretty in the gold moirés, shot with white, pink, cream, blue or black, the narrow satin edge matching the color. Gold or silver gauze with hairline stripes of flat tinsel are smart; some have embroidered white silk dots as well. Irresistibly quaint and dainty are the narrow, gold gauze ribbons that are brocaded with tiny rose sprays in silks, the roses coming in different colors. Goffered gold ribbons have the design in embossed effect upon a close basket weave ground, and are a beautiful novelty; these also come in silver, and besides allover designs are made with plain edges and the pattern in stripe at middle. Truly gorgeous and exquisite are the wide, fancy satin ribbons that come for fancy work, and have raised velvet flowers in sprays or clusters, or in vine effects; the widths are from 7 to 9 inches, and the flowers are those not often seen. From the wide warp print taffetas with colored borders many dress accessories are made, among them calashes, the widths of ribbon joined neatly and shirred at joinings with a tuck effect. A colored ribbon to match the border, with a purled edge trim is in a ruche at edge of front, and streamers tie under the chin. A little mob cap, of another dainty printed ribbon, is made with a valenciennes lace frill at border, and is shirred over an elastic, and a matinée of brocade satin ribbons feather-stitched together is bound with plain satin ribbons, the girdle being made of the plain ribbon, and finished up in neat style, with rosette bow at front.







Satin and braid frogs for tailor-mades. From Lord & Taylor

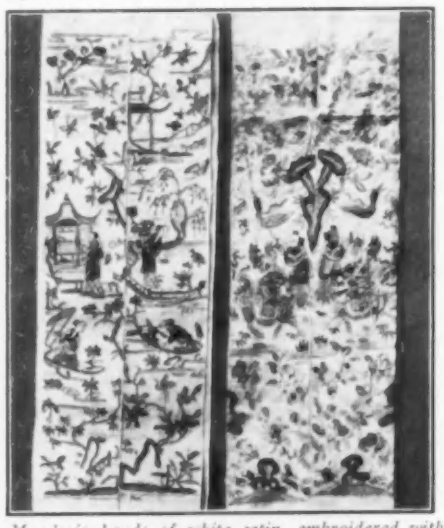


Wide net and metal passementeries. From McCreery

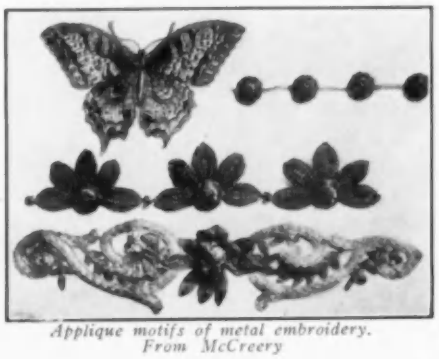
SILKEN FABRICS FOR EVENING WEAR

RICH brocades, velvet embossed crêpes, satins and diaphanous chiffons, broché chiffons, satins and crêpes, pompadour silks, Dresden printed silks and brocaded printed silks all are to replenish those wardrobes where plain solid color silks and satins or crêpes have hung in state for the past few seasons. This does not mean that plain satins or other fabrics will not be worn, for they are greatly in favor, but they are quite different in finish and weave even from those of a year ago, so much have the silk makers achieved in their endeavors for beautiful fabrics. Two-toned satins, called glacé, are the newest fashion, and in the lighter weight varieties the back shows the two colors intermingled, as the heavier weight does not, the backing color appearing with much depth as if solid. In fact, with a higher lustre at back, these satins would be reversible, so wonderfully are they woven. In both, the play of changing light and shadow is exquisite, to which the satiny sheen adds a glistening silvery appearance that in some colors has the effect of frosting. Many of the costumes made from the plain or glacé satins have panier effects for which a chiffon marquisette comes, and in others the paniers are developed in the fabric used for the rest of the gown.

The princess gown, with "bib" panels at front and back, is one type of dinner dress evolved from these two-toned satins, the



Mandarin bands of white satin, embroidered with figures and scenery. From Vantine

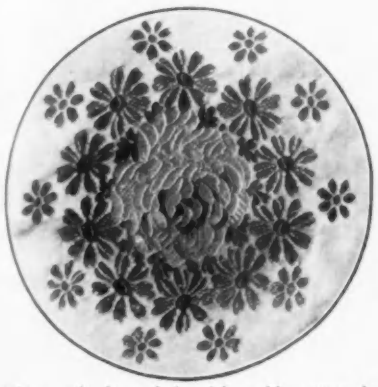


Applique motifs of metal embroidery. From McCreery

Hand carved buttons of ivory, pearl and metal. From Vantine

baby waist that comes from the bib of cobweb-like lace being embroidered in gold or dull silver. A pattern in metal thread to match borders the gown, the hem finishing in scallops. To display the changeable colors there are draped side breadths, or else a knotted scarf drapery.

The advent of brocades again as a fashionable silk means that the empire gown is superseded, and that a hint of the fashions



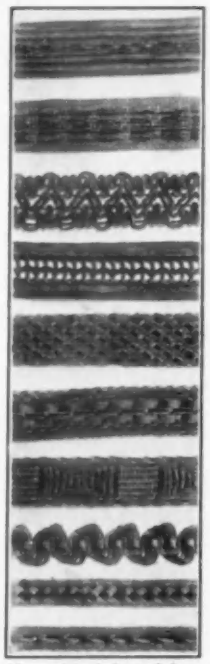
White satin brocaded with gold centered flowers. From Arnold Constable

of the French courts prior to that time will be found in the modes of the season. The coming again of the printed silks also heralds this change, and with paniers a step

Self-tone brocaded satin. From Wanamaker

further brings the long discarded hoop skirts as a suggestion of what to avoid next. All the designs are floral, not only rose motifs, but the more demure pansy, the latter one of the best designs shown, especially in the embossed velvet effects, which look like the live flower, so perfectly are the petals tinted in their velvety softness.

Chiffons, marquisettes and nets are broché, printed, embossed and beaded, the latter style creating a furore, for when done in metal, pearl, jet or crystal, a most exquisite effect is given without too brilliant a glitter. Some are pailletted besides, which makes them more gorgeous, and some have the dull enamel dots; these in black are excellent for mourning wear. The enameled dots also are shown in connection with printed flower designs, or in borders, and are very attractive. Many fancy nets are to be worn in solid colors with lace borders, or with fancy mesh; these are heavier in weight than the beaded nets.



New black braids. From Lord & Taylor

Returning to the satins, a new and lovely one has a long nap, not as long as the old panne satin which used to rough up, but much longer and deeper than has been seen since panne satin reigned. Flat ottoman weave silks are lovely, and are shown in all colors of greatest beauty that range from pastel and pale to deep glowing tints, and also in the street shades; for no matter what material, street shades are included in the color list, the sheltering limousine car being responsible for the

Two-toned brocaded satin. From Wanamaker

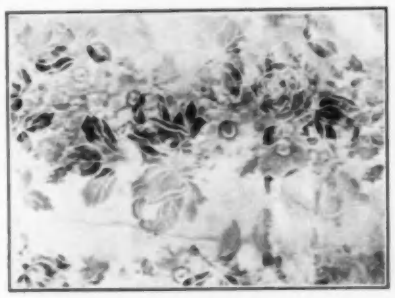
wearing of light fabrics to functions held in winter's depth.

MATERIALS FOR AFTERNOON WEAR

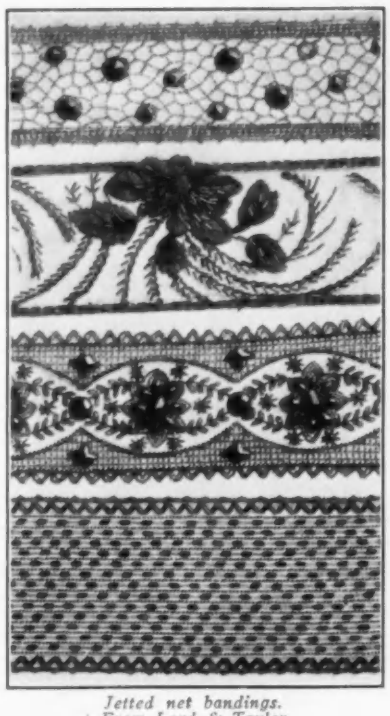
THE semi-tailored, elaborate costumes for calling or for musicales not given in private houses are of satin faced broadcloths, or short nap, satiny zibeline cloths, both being in favor. These, when made with a fancy coat, are accompanied by a chiffon cloth or silk voile meteor waist, strapped with narrow folds of the cloth wherever the fullness is shirred in the chiffon, and trimmed with a shaped yoke band that is embroidered heavily with silk in the same shade. On the straps French knots are worked close together. The cloth gowns made in princess style have bands of net in self-tone, embroidered in self-tone, which are inset at points becoming to the figure above the waist line; they also border the top edge. Thus, whatever is used for the yoke gleams through, and, if a different color, has the contrast broken by the "between" shade thus given.

White satin brocaded in pastel colors. From Arnold Constable

Silk and wool fabrics of all new weaves and in all the street and medium shades are possibly the most fashionable materials, and of them most lovely, picturesque frocks are made. The trimmings are of embroidered net bands, done in harmoniously chosen colors, or else of metal laces in dull tones combined with very light mesh lace of cotton weaving or silk, or the new flat Venetian. The majority of the silk and wool goods have a lustrous satin face, which makes them appropriate materials also for theatre gowns or for dinners at clubs or restaurants prior to any entertainment. All the sea blue shades are good, as are the various tones of olive. The crêpe weave silk and wool materials have a little less lustre than the satin faced fabrics, although the finish cannot be called dull or even subdued; that dull finish is left for cachemire weaves in silk and wool, as, unless the fabric is known as a satin faced cachemire, the sheen is not pronounced. Street coats of silk are again a feature of the wardrobe for daytime, and are long, so that a smart frock may be worn beneath, and for these



Brocaded warp print taffeta. From Arnold Constable



Jetted net bandings. From Lord & Taylor

Brocaded Ottoman silk. From Wanamaker

glacé moiré, moiré velours and panne cloth are used, as well as uncut velvet. With almost every material made into an afternoon dress, a touch of gold embroidery or lace is noticeable, and handwork is lavishly employed.

NEW PLUMAGE FOR AUTUMN HATS

DOUBLE end willow ostrich plumes are full and drooping and 44 inches long; they will completely encircle a large hat crown. Both ends are finished alike, and no middle joining can be discovered; they come in all colors besides black and white, and cost $19.75 in any of the colors.

GARLAND PLUMES

are a new effect with willow flues at lower side and a curled ostrich top, these flues curled towards outer edge. They are placed around the crown just below the top, or else are arranged so that the willow flues conceal the brim; frequently upright plumes are combined with this sort at side, the effect being very good. The price in black or any color is $10.50, and in white $9.50.

WILLOW UPRIGHTS

Small willow uprights in black or color or white cost $5.95 or $6.95, and are very full and graceful. They come in all the new shades.

SINGLE-PLY WILLOW QUILLS

have the lower side flues falling straight down from the quill, and the upper side flues turned to droop over the quill. They are very effective and light, and come in any color. The price is $3.

WILLOW OSTRICH CORONET TIPS

come in clusters of three single-ply willow ostrich feathers, arranged to stand apart and give play to the flues. They are $7.75 for the cluster in any color

SINGLE-PLY OSTRICH QUILLS

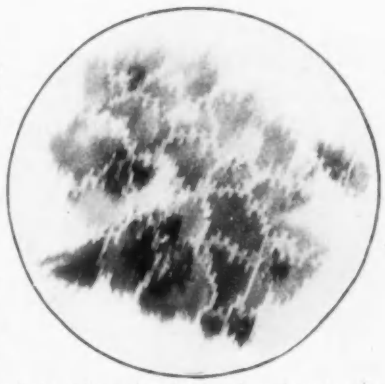
are shaded in pastel rainbow shades of yellow, mauve and blue on either side of the quills, the flues broad and fluffy. The price is $2.

FEATHER QUILLS WITH WILLOW OSTRICH

are very smart, the willow ostrich in a fringe effect at lower side, where the feather is narrower, the fringe in self-tone or a pale shade of the feather color. They cost $3.75 and come in all tints.

PARADISE SIDE PIECES

in natural color or black are $6.75, and are a chic arrangement for hat trimming, as they are generously full and can be spread out or bunched closer, if desired. Paradise birds are $24.75 and are both smart and effective.



Soft white satin with broche velour pansies. From Arnold Constable

CREPE FLANNEL

IN a fine crêpe weave that is very attractive, a flannel is manufactured for

Brocaded satin in conventional design. From Wanamaker

undergarments, dressing sacks or wrappers, in a light weight and exceedingly pretty colors. The width is 27 inches and the price is 48 cts. a yard.

LINING SILKS

A FIRMLY woven lining satin with cotton back is known as satin raya. The narrow stripes on the face alternate in a satin finish and a plain weave. It is very attractive in appearance, resembling an all silk fabric, and is much more serviceable. It comes in all lining shades, in a width of 36 inches.

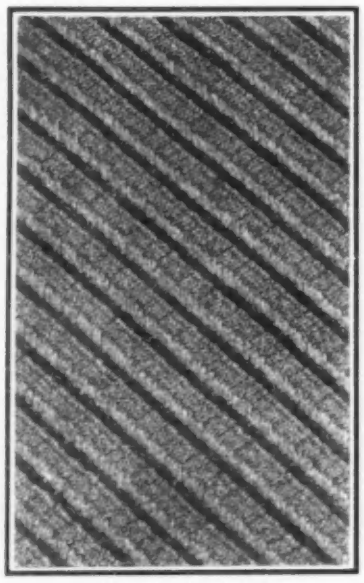
SATIN RHADAMA

has a diagonal weave with satin face and cotton back, with a diagonal wale on the surface. It comes in all lining colors and is a durable material, giving the effect of an all silk satin. The width is 36 inches, and the price very reasonable for the sort of material offered. Too much stress cannot be laid on the importance of choosing a lining for coats that has not only beauty, but at the same time, good wearing qualities; for nothing is more discouraging than to have the inside of a garment wear out long before its exterior.

Flat Venise and gold embroidered laces. From McCreery

Note.—Readers of Vogue inquiring for names of shops where fabrics described in this issue can be purchased should enclose a self-addressed, stamped envelope, and state page and date.

THE LATEST WEAVES IN WOOLENS

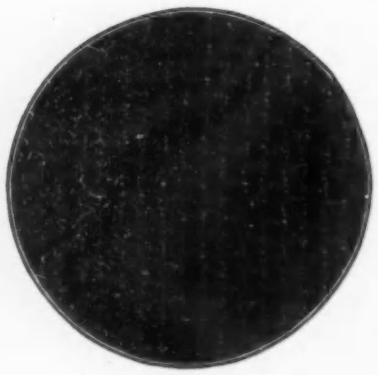


Motora silk cheviot

UNDER the name of wool whipcord is made a fine, hard, high-raised diagonal cloth in solid colors and in mixture yarns; the width 54 inches. The distinguishing features are firmness, suppleness and durability, which are of paramount importance in a fabric for smart tailored suits.

HONEYCOMB WEAVE DIAGONAL

is one of the most attractive of the new fabrics for winter suits, and comes in solid



Motora silk hopsacking

colors; the width 54 inches. The weave suggests a basket weave, but is in ovals rather than squares, and has an individual smartness for this reason. It is of good weight, very flexible, and has the natural lustre of the fine wools used in the making.

DIAGONAL CORDS

are for tailored suits and come in solid colors; the width 54 inches. They show heavy, raised satin lustre cords at well spaced intervals on tight weave grounds, and are firm in quality, though pliable.

CORKSCREW CORD DIAGONAL CHEVIOTS

These come in the colors that include the very deep navy blue used for men's suits, and in fine wales and wide wales; the twisted weave effect is unusual and attractive. The width is 54 inches, and its beautiful finish and pliability make it a cheviot de luxe.

RIBBON STRIPE CHEVRON CHEVIOTS

These are striped in chevrons that meet at fold of goods or lengthwise with satin finish stripes of half-inch widths, and are very good looking, coming in a wide range of colors; the width 54 inches. They are durable and supple, and soft to the touch, and original in design.

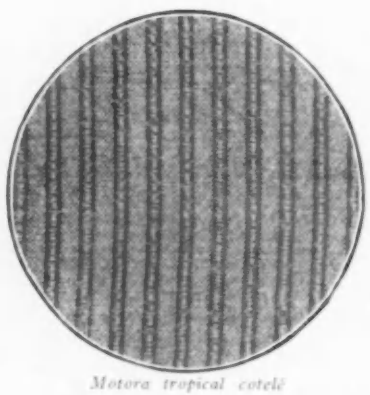
Goojerat cloth. From Stern Bros.

MIXTURE YARNS

come in diagonal weaves, in plain weaves, in basket and other fancy weaves, and in two-toned effects. Besides these they come in whipcords, tweeds and homespuns, and each is smart. In many the plan of weaving patterns without checks or stripes is carried into the less complicated tones of black and white, by which very effective designs in gray shades are obtained. The width is 54 inches in any one of these, and they are suitable for morning tailored suits.

TAILORED SUITINGS

are an especial class of fine effects in mixture yarn, not obtainable in other fabrics, with a wide range of patterns to choose from that are in mannish effects. A little color and sometimes several colors are intermingled in the weaving of the indistinct stripes or broken checks or tweed effects, that give a particularly pleasing result in each instance. The materials are warm, though not heavy in weight, and are woven with a clean surface. The width is 54 inches in each.



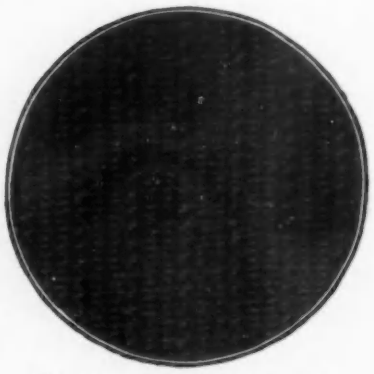
Motora tropical cotelé

COTELÉ EFFECTS

come in an elastic weave intended to stretch and cling, and have silk stripes either fine or wide in self-tone. They are also two-toned in blue and green, or in olive and black. Cotelé also comes in checks. The widths are 54 and 48 inches.

WORUMBO CACHEMIRE CLOTH

has a zibeline finish produced by the fine, silky cachemire wool from which the yarns are spun. The lustre is very beautiful, and the zibeline finish makes it an exclusive fabric. It drapes charmingly, falling into graceful folds at slightest motion, and at the same time is firm and durable. The width is 54 inches, and it comes in colors and in black.



Corkscrew cord diagonal cheviot

BASKET WEAVE STRIPED DIAGONAL

shows diagonal self-tone stripes in basket weave or a medium wale diagonal ground, a very new and effective combination. The width is 54 inches, and it is delightfully supple; the weight over medium. It comes in all the new colors.

TWO-TONED BASKET CLOTHS

are woven with mixture yarns in two shades, and are extremely effective; the width 54 inches. The basket weave is close, and the cloth is warm and pliable. Many colors are shown.

MIXTURE YARN IN CHEVIOT SUITINGS

combine excellent wearing qualities, beautiful soft finish, attractive colorings and a desirable weight. The width is 54 inches, and they are appropriate for morning tailor-mades.

SILK STRIPED OXFORD MIXTURE SUITINGS

are made in a hard finish twist, with raised cord stripes in silk. These are appropriate for mourning wear, as well as for the severe tailored suits where quiet coloring is desired. The width is 54 inches.

ROUGH OXFORD CHEVIOTS

are in the various gray mixed effects of Oxford suiting, and are good for outing suits, driving coats, motor suits and morning tailor-mades. The width is 54 inches.

LUSTRE ZIBELINE

is a satin finish zibeline cloth with a close crop face, in a slightly waved appearance; the width 54 inches. It comes in all colors, and is $4.50 the yard.

COARSE YARN HOMESPUN

is an attractive all-wool fabric for tailored costumes, and comes in good colors; the gray shades are lovely. It is pliable, soft and very durable. The width is 54 inches.

COARSE YARN WIDE WALE DIAGONALS

are very smart in effect and show two-toned colorings that are invariably harmonious in the blending. It is a soft finish material that drapes or plaits easily, and wears well. The width is 54 inches.

COARSE YARN HOPSACKING

has the attractive basket weave effect and a soft finish somewhat like camel's-hair, but not pronounced. It is made in monotones, in two tones and in plain mixtures, in a quality heavy and suitable for tailored suits. Pliable and soft, this is a very desirable fabric for wearing qualities; width 54 inches.

COARSE YARN DIAGONALS

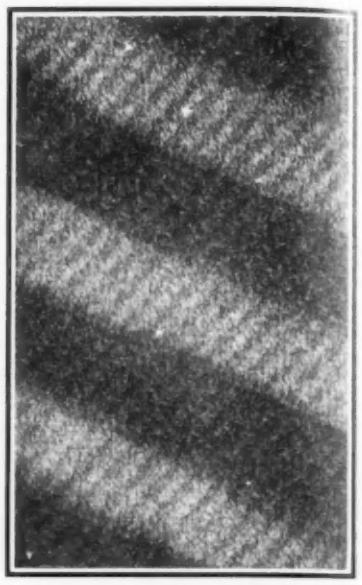
in the usual weave come in solid colors, mixtures and two-toned effects; the width 54 inches.

CHANTILLY CHECKS

have oblong bars disposed to form checks, the alternate bars in prunella finish, those between in a less lustrous diagonal weave. It is a very new effect and is unusually attractive and smart. It comes in all colors, and the width is 54 inches.

BASKET WEAVE CHEVIOT

is a heavy, all-wool material, soft in finish and pliable, coming in two-toned effects, and appropriate for tailored suits. The width is 54 inches.



Chevron stripe diagonal cheviot

SCOTCH CHEVIOT SUITINGS

are in black and white effects, and in a coarse weave, very smart and attractive for tailored garments; it is soft in texture and pliable. The width is 54 inches.

AUTOMOBILE SUITING

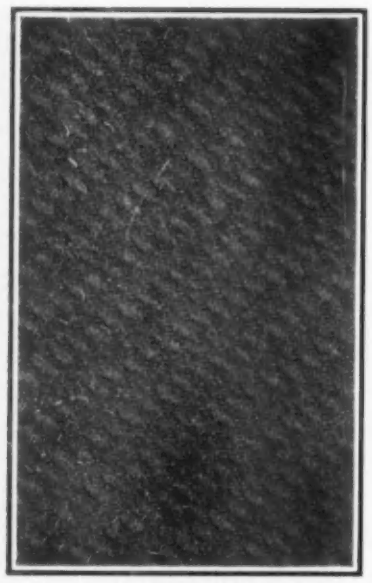
comes in gray and other solid colors, and is striped in self-tone, the stripes alternating in diagonal and in homespun weaves. The width is 54 inches, and it is a soft, pliable material, entirely of wool.

Motora silk serge

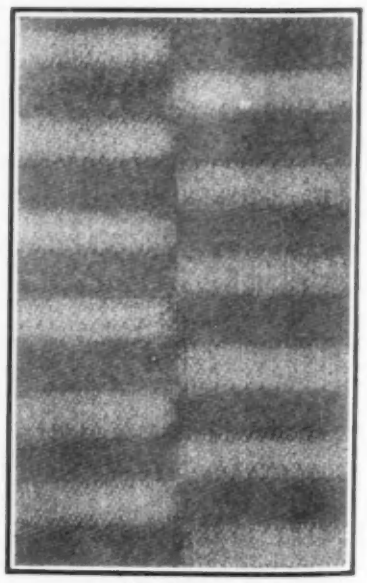
CROSSBAR SERGE

comes in blue and green checks of large size, striped at intervals with a dull red double hairline. The width is 54 inches, and the serge has a fine, even wale and a hard finish surface.

(Continued on page 620.)



Honeycomb weave diagonal cloth



Chantilly check cloth

THE QUAINT FASHIONS OF OTHER DAYS AND OTHER TIMES ARE READILY RECOGNIZED IN MANY OF THE SMARTEST MODELS OF THE WINTER

FOR "FASHION DESCRIPTIONS" SEE PAGE 632

WHAT THEY READ

THE BRETONS AT HOME. By Frances M. Gostling, Translator of The Land of Pardons. With an Introduction by Anatole Le Braz. With Twelve Illustrations in Color by Gaston Fanty Lescure, and Thirty-two Other Illustrations. Chicago: L. C. McClurg & Co. London: Methuen & Co. $2.50.

NOT often does a polite Frenchman fail to over-praise the work of a woman, especially if she be his own admirer, but those who read the French introduction of Mons. Le Braz to this volume, and then read the volume itself, will probably acknowledge that it deserves most of the pleasant things he finds to say. The book is an English woman's account of persons and places that she familiarly knows in Brittany, together with historical and literary references that are never tedious and always intelligent. There is much of saints, as there usually is in any book dealing with Brittany, but the author is chiefly concerned with the Bretons as they are to-day. She takes the reader to many charming little spots, introduces him familiarly to Bretons of many kinds, tells of persons, places, customs, and altogether manages to give a singularly fresh and lively notion of a region, perhaps as much over-written as almost any part of Europe. Not the least fascinating part of the book is that given to the Peninsula of Quiberon, in whose waters Caesar had his famous sea fight with the ancient people whom the ancestors of the Bretons displaced.

Mrs. Gostling's photographic illustrations have been happily chosen. Many of them show beautiful and charactertistic scenes and structures, not hackneyed by frequent reproduction, while a few are portraits of singular interest. Of the latter there is none more striking than that of the strong and energetic looking man of peasant countenance, Mons. Zacharie Le Rouzic, curator of a museum at Carnac. That of Mons. Le Braz and the old peasant woman is also delightful. Mons. Lescure's illustrations in color are sufficiently well done, but hardly of such concrete interest as the simple photographic reproductions of actual persons and scenes.

KATRINE. A Novel by Elinor Macartney Lane. Author of Nancy Stair and Mills of God. Harper & Brothers. $1.50.

"Katrine" is at least a worthy successor to "Nancy Stair," although it may be true that Mrs. Lane's posthumous novel scarcely reaches the high level of that rarely captivating and sprightly romance of old Scotland. Nevertheless, "Katrine" well deserves a popular success, which already promises to be far greater than that won by the earlier and finer story. A singularly charming, lovable and high-minded girl is Katrine Dulany, although some may think that she lacks the indefinable human quality that unmistakably stamps the unforgettable creation of fiction. The heroine, when introduced is living care-free and blithesome as an oread, with her father, who was overseer of the extensive Ravenel estate in North Carolina. Katrine inherited a marvelous voice from her deceased mother, who had been a much-courted opera singer and a faithless wife. The child had been brought up in luxury and carefully educated before the terrible blow had driven her kindly and well-born father to drink.

Young Francis Ravenel, the seventh of the name, had just returned from Europe to his ancestral home and doting mother. "From the time of his majority, some five years before, the South had been rife with tales of his wit, his lovemaking and his lawlessness. Whatever the cause, women were forever falling in love with him, and the mention of his name from Newport News to New Orleans would call forth the history of another love affair, in which, according to the old inscription, he had taken a heart, had broken a heart, and then had ridden away. Evidently the author cherished a naive and unbounded admiration for her hero with the past of a Don Juan. The reader, on the other hand, may be inclined to regard Francis Ravenel merely as a rather conventional young aristocrat of agreeable manners, who at the outset, was cowardly and mean enough to nearly break the heart of a pure and noble girl, and although he afterwards awakened to a sense of the pride and honor that invariably go with real manhood, was still hardly worthy of the happiness that came to him in the end.

The true hero of the story is the witty, ever delightful Dermott McDermott, a born liar, yet chivalrous, brave and true as steel. All these fine qualities, too, notwithstanding the fact that he was a clever international lawyer and a shrewd Wall Street man. This bold, fascinating Irishman loved Katrine and put up a splendid fight to win her, but throughout he never forgot to play fair to his less worthy if more successful rival, whom for long he heartily and justly despised.

The idyllic opening of the story, with the North Carolina woodland as a background, is most beautifully and sympathetically written. After the separation of the lovers, the scene in turn shifts to cities on both sides of the Atlantic, while the interest is intensified by the elaboration of the plot and the introduction of many new characters. Katrine goes to Paris to study under the renowned singing teacher, Josef, while Ravenel, bitterly remorseful and repentant, enters upon an active business career, and slowly but surely awakens to a realization of his long dormant nobler self.

Altogether "Katrine" is one of the most charming stories published in many years. Nevertheless, had the accomplished author lived, we would have been sorely tempted to ask her why she did not permit the better man to win out.

THE WOMAN IN QUESTION. By John Reed Scott, Author of The Colonel of the Red Huzzars, The Princess Dehra, etc. With Illustrations in Color by Clarence F. Underwood. J. B. Lippincott Co. $1.50.

Mr. Scott, who is one of Pennsylvania's rising novelists, has heretofore amused himself, as well as his readers, in the writing of romantic tales about dashing huzzars and princesses fair in foreign lands. In his latest novel, however, this author has chosen to lay his scene chiefly in and about Pittsburg, and it is said that certain well-known members of society in the Smoky City are mightily concerned, because they seem to see themselves masquerading in the pages of the tale. However this may be, "The Woman in Question" will afford ample diversion to the type of reader who is sufficiently pleased by a lively if rather frivolous story. Among the characters figure prominently two widows, one of whom is as mysterious as she is fascinating. The hero, blessed with abundant wealth and leisure, is haunted by the memory of an intoxicating laugh that was wafted carelessly to his ears from a gondola in Venice.

The story is all about the complicated, baffling, but finally successful quest for the perpetrator of the laugh. A villain duly performs his part, and, incidentally, there are breezy descriptions of country club life, tennis tournaments, fox hunts and gay parties of various kinds, with a melodramatic murder as the climax of a brilliant costume ball near the close.

Mr. Underwood's illustrations are charming.

SOCIETY AND POLITICS IN ANCIENT ROME: ESSAYS AND SKETCHES. By Frank Forest Abbott, Professor of Classics in Princeton University. New York: Charles Scribner's Sons. $1.50.

Professor Abbott's blanket title will mislead those who assume that his book is in any sense a single treatise. It is not even a collection of closely related papers. Most of these essays, indeed, are in some way related to Roman life and history, but not to the life and history of any one period or of periods in immediate succession, and the closing paper on "The Evolution of the Letters of Our Alphabet" is very remotely connected with the subject indicated by the general title of the book. The essays differ greatly in interest, length and significance. Those most nearly related to each other are the two on Roman women in politics and in trades, and both are of much interest. No one of the essays is too technical for popular interest, and five or six of them are likely to prove entertaining to any intelligent reader, no matter how little acquainted with their subjects. We think Professor Abbott has drawn too close a parallel between the Roman Senate and the Senate of the United States, for while the latter at this moment presents some aspects of an oligarchy, the remedy seems to be at hand, the people seem to be alive to the need of change, and the condition is not of long standing. Professor Abbott has not strikingly made out his case for the interest of the Roman common people in literature. His identification of Petronius as the first realist in prose fiction is certainly fresh and interesting. Doubtless the author has by this time discovered that he has used "laid" for "lain" on page 94.

BOOKS FOR YOUNG FOLKS

TOM, Dick and Harriet reappear in Ralph Henry Barbour's "Captain Chub" (The Century Company, $1.50), a story of adventures in a houseboat on the Hudson, and of other pleasant things. They met a farmer up river who was suspicious when he found two young men climbing out of his parlor window. Farmers are odd folk, chiefly made for the amusement of their urban fellow citizens. Farmer Ewing turned out a serious embarrassment to the young adventurers, but even his suspicious mind was eventually satisfied as to their innocence of any serious evil doing.

In "The Girls and Boys of Seventy-Seven" (Little, Brown and Company, $1.25), which is the fourth volume of the "Old Deerfield Series," Mary P. Wells Smith tells a story of Revolutionary times, based upon authentic family history. As a matter of fact, the incidents are not only of the year 1777, but of the period leading up to the war for independence, and the concluding chapter rapidly brings us to the surrender of Cornwallis. This book is really worth while.

"For the Norton Name" (Little, Brown and Company, Boston, $1.25) is a new story by Hollis Godfrey, author of that successful book, "The Man Who Ended War," in a series called by the publishers "Young Captains of Industry." Young Captain Norton, the hero of this book, has a fine tussle with a giant octopus of trade which employs every base means to down him. It is significant to find the octopus getting into juvenile books. "For the Norton Name" has plenty of go, and is a pretty wholesome sort of story.

LITERARY CHAT

PROFESSOR Lowell's new book, "The Evolution of Worlds," published by the Macmillans, discusses not only the author's reasons for supposing that Mars may be inhabited by intelligent beings, but the whole problem of physical origins and the development of systems such as the solar and the others that move in the vast realms of space. It is only forty years since astronomers were still presenting in all its beautiful simplicity the nebular hypothesis of huge vaporous masses, which threw off into space by virtue of centrifugal force parts of themselves, which parts, when centrifugal and centripetal forces balanced, began to revolve about the parent mass, and gradually cooling, solidified into worlds in the course of millions of ages, to be fitted, perhaps, for the abode of life. It is the modern equivalent of all this that Professor Lowell gives us in his new work.

E. B. Dewing's novel, "Other People's Houses," announced by the Macmillans, has naught to do with the kind of mansions devoured by those who "for a pretence make long prayers," but gains its title from symbolistic reason, having no concern with widows or Pharisees.

An Irish member of Parliament, Stephen Gwynn, has written a novel based upon incidents in the career of the Irish martyr-patriot, Robert Emmet, and bearing his name as its title. Mr. Gwynn's publishers, the Macmillans, say that his life for many years has been divided between politics and writing.

The Putnams have just issued a new novel by Ashton Hilliers, who wrote three or four years ago an historical romance that stands out among the best novels of its type published at any time in the current decade. The new story is of the Eighteenth century, and its title is "As It Happened."

"The Conquest of the Air" is the title of Alphonse Berget's volume, issued by the Putnams, dealing with human aerial flight in its early and recent development.

Some new books issued by the Scribners are "Forty Minutes Late," being a collection of F. Hopkinson Smith's stories; "The Gateway to the Sahara," by C. W. Furlong, who, beginning as an illustrator, has become an effective writer; "The Grizzly Bear," by William H. Wright, a comprehensive account of the beast by a hunter who is also a naturalist; "The Universities of Ancient Greece," by J. W. H. Walden; "City People," a book of urban types drawn by James Montgomery Flagg; "The American Girl," Harrison Fisher's drawings of our young women as he sees them, and a number of illustrated books for the young.

"The Old Town" is the title of Jacob Riis's account of his birthplace in Denmark, published by the Macmillans.

"Oriental Carpets, Runners and Rugs, and Some Jacquard Reproductions," is the title of a new work on Eastern floor covers, issued by the Macmillans. It is illustrated with twenty-four full-page reproductions in color, and eight full-page illustrations in black and white. A. A. Turbayne has designed the cover with special regard to the character of the book.

President Henry Churchill King, who is one of the most helpful of American religious teachers, has written "The Ethics of Jesus," an attempt to set forth the practical standard of personal behavior inculcated in the New Testament. His publishers, the Macmillans, regard the book as in some sense a companion volume to Professor Peabody's "Approach to the Social Question."

A notable book announced for fall publication by the Putnams is Prince Kropotkin's work on "The Great French Revolution." Kropotkin, who has suffered imprisonment and other forms of persecution in Russia because of his political beliefs, is a brilliant scholar and a radical thinker. He has endeavored in a book of much learning to show that evolution has not been merely a matter of selfish competition, but that mutual aid has played a most important part in the development alike of the brute creation and the human race. His new book is a study of the great revolution as a popular movement, rather than a consideration of its conspicuous leaders.

Major George Haven Putnam, who served with credit as a very young man in the army of the Union during the Civil War, will publish through the house of which he is a member, G. P. Putnam's Sons, a volume to be entitled "Lincoln—the People's Leader in the Struggle for National Existence." Lincoln's life from boyhood is briefly but comprehensively retold, and in the later chapters special emphasis is laid upon his relations with his cabinet and the commanders of the army.

FULLER SKIRTS, JAUNTY MILITARY JACKETS FOR THE STRICTLY TAILORED STYLES, AND DRAPED OR PUFFED EFFECTS IN FANCY COATS ARE FEATURES OF SOME OF THE NEW MODELS OF THE FRENCH DESIGNERS

FOR "FASHION DESCRIPTIONS" SEE PAGE 632

SEEN ON THE STAGE

Forbes Robertson Delivers an Uplifting Message in His Spiritual Portrayal of "The Passing of the Third Floor Back"—Timely Chat About Current Plays and Player Folk

WHEN such a finished player as Forbes Robertson has something to do and say on the stage one is inclined to forgive shortcomings and queer bits in the play itself, and this was the case last week at the Maxine Elliott Theatre, when that intellectual Englishman, whose sterling performance of *Hamlet* several years ago will be clearly remembered, brought to New York a new message of the drama in "The Passing of the Third Floor Back."

To place this dramatization of Jerome K. Jerome's story in its exact theatrical niche is not altogether an easy task, for it is one of those odd conceptions which spring up now and then to arouse curiosity and promote argumentative discussion. No doubt by some it will be called a morality play, by others a sermon with a little dramatic action, and possibly by others a mere character sketch; but whenever it is brought up as a topic of polite conversation there will be no dispute over its being the most unique play that has invited public attention here this autumn.

In England it has been compared to Edward Rann Kennedy's "The Servant in the House," although, except for some similarity of idea, there is the widest possible difference, and, moreover, in "The Passing of the Third Floor Back" there is a complete lack of expert workmanship which appears in the finished dramatic product. There is no technique in its construction, no attempt made to offer the contrasts essential to obtain dramatic effects, no conflict between characters, and no cumulative action—all factors which are presumed necessary to the average successful play. On the contrary, in this instance the characters all move in one direction, what they do and say ringing constantly the bell of monotony. It is strange, and odd, and fanciful, but it preaches the moral that it is a good plan to develop one's better self; and besides the beautifully dignified and appealing playing of Forbes Robertson, it gives something upon which to reflect, casting its spell over the auditor long after he has left the theatre.

In the prologue, which is a sort of general introduction of characters, is shown a distressing condition of affairs existing in a cheap London boarding-house, and throughout the development of the play this one scene suffices for everything. Symbolically classified (though it must not be assumed that this is a symbolical play) these characters are a *Cheat*, a *Snob*, a *Painted Lady*, *Lady*, a *Shrew*, a *Bully*, a *Hussy*, a *Rogue*, a *Cad*, etc. There is the landlady with the warped heart, who charges more than she should for what she gives, and gives as little as she can. One sees a villainously unkempt and dirty slavey, hears bickerings between a lazy Major who is retired, and his wife, and observes the efforts of a Hebrew stock broker to find a victim on which he may unload a batch of beautifully engraved mining stock certificates.

The atmosphere recalls the slogan of other days: "Do others before they do you," and this expresses the situation the *Passer-By* finds when he applies to the landlady for a room. But with his arrival straightway there comes a change over the lodgers. Quietly and steadily his mysterious influence for the betterment of matters expands; ill-tempered remarks made to him are turned with a kindly answer; insults he repays with coals of fire, and so gradually there goes on a process of transforming the natures of these people which results in awakening their sleeping better selves. Whenever the *Passer-By* is about (*The Third Floor Back* they call him) his presence lends an indescribable sort of mysticism, to some, a fleeting memory of better things; to all, a consciousness that he is helping them. The *Stock Broker*, who wants to sell him valueless stock, changes his mind; the *Painted Lady* finds that she cannot resent his kindly advances, and the rest do as they should, and are expected, to do under the circumstances.

"The Passing of the Third Floor Back" is exceedingly strange, but it has an interest, and best of all, it advocates the cultivation of a cheery disposition—the casting of sunlight along the path of everyday life. For most people, or at least for some, it will serve as a wholesome lesson, and it will warm the heart of others with the thought that the world, for its best development, needs a smile, an optimistic viewpoint and occasional consideration of others.

Mr. Forbes Robertson has just the sort of spiritual personality for the character of the *Passer-By*. He looks the benign influence, and his almost perfect facial expressiveness and quiet, forceful dignity impart that needed touch of authority which the character requires. In the reading of his lines he has a commendably natural inflection, an absolutely distinct enunciation and a resonant voice. Of the others, all of whom were efficient, Haidee Wright as the *Painted Lady* and Kate Carlyon and Montague Rutherford, as the *Shrew* and the *Bully*, respectively, were especially noteworthy.

The play has been received hospitably, and probably will remain.

MARIE DORO

She has been announced as a leading member of Charles Frohman's London stock company

HAS NEW YORK TOO MANY THEATRES?

IN SPITE of the rumors spread by the advance agent of prosperity, it looks as though some of the theatres in New York might have to be satisfied with a smaller profit before long. The latest announcement in the theatre building line tells us that Liebler & Company have purchased a desirable piece of property and shortly will begin the work of erecting another Manhattan playhouse. When this theatre is completed, when Charles Dillingham's new structure is ready for use, and when The New Theatre commences to wield its influence, what is to be the result?

As matters stand now it is not possible to secure plays enough to keep the theatres supplied with first-class entertainment. What is to happen in another year or two after the present large number of theatres in this city has increased by eight or ten? Fully half a million people go to the best theatres of Manhattan every week. Many of this number belong to the "floating population," so that it is not possible to look for any great increase within the next year or two. As each new theatre comes into the field competing for a share of the patronage, it reduces the earning capacity of some, if not all, of the others. Here is another problem, and it will no doubt pursue the course of others by—being solved somehow. The shape which this solution will take probably will be by the working out of that time-honored process which results in the survival of the fittest. Those managers who secure good attractions and conduct their houses in a manner to please the public, will get first go at the public's pocket. Their houses will be filled when the others are half empty, and their box office sheets will show a balance on the right side, season in and season out.

CHARLES ROSS AND ELGIE BOWEN

Both have principal parts in "The Love Cure."

MME. BERTHA KALICH

She appears in a new play by Fred Gresac

GOSSIP FOR PLAYGOERS

SO fast have the autumn plays been marshaled before the New York public that one is fairly bewildered as a result of the "putting on" and "taking off" processes, which managers have gone through since the season opened. One after another the new dramatic offerings have made their appearance, some scoring decisively but most of them remaining on Broadway only long enough to give the press agents material for out-of-town advertising. It is quite as necessary, now as in the older days, to point to a New York run, even if the run has been something in the nature of a retreat: so the play and the musical comedy have been trotted showily out and then galloped quickly away—to other climes where critical glances are not so keen.

Still, some of the first performances have brought the sought-for recognition and there are now several Manhattan theatres housing genuine and near successes. Among them may be mentioned "Is Matrimony a Failure?", at the Belasco; "The Awakening of Helena Richie," at the Savoy; "Such a Little Queen," at the Hackett; "The Fortune Hunter," at the Gaiety; "Arsene Lupin," at the Lyceum; "Detective Sparkes," at the Garrick; "The Melting Pot," at the Comedy; "The Chocolate Soldier," at the Lyric; "The Love Cure," at the New Amsterdam; "The Girl and the Wizard," at the Casino; "In Hayti," at the Circle; "Inconstant George," with John Drew, at the Empire; "A Noble Spaniard" with Robert Edeson at the Criterion, and "The Dollar Princess" at the Knickerbocker.

Dorothy Donnelly who appears in the emotional title rôle in Madame X

While all of the foregoing productions are not, according to Vogue's opinion, thoroughly deserving of approval, nor have they all been wholly favorably considered in the reviews which have appeared in these columns, it is a matter of record that for several weeks they seem to have gained a certain support from playgoers. Therefore, from one standpoint, it must be conceded that they have gained the desired goal even though there are signs that it was attained by dint of straining and is not likely to be retained much longer.

Last week there was an exodus of no fewer than five plays from as many first-class theatres here and one musical comedy which belongs to the class which never should be tolerated. Whether the material which succeeds to the vacated places will prove to be any better or more popular remains to be determined, but the outlook seems rather improved, especially in one or two cases.

Of the other new plays produced for the first time in Manhattan last week, extended comment will be made on another occasion. "On The Eve," which opened at the Hudson Theatre with Frank Keenan and Hedwig Reicher in the cast, is one of those Russian affairs, abounding in plots, discovery by cruel police and sacrifice of hero and heroine. Martha Morton made the adaptation from the German of Leopold Kampf.

Joseph Medill Patterson, who is now quite a busy writer, is co-author with Harriet Ford of "The Fourth Estate," a newspaper play. From all accounts there is considerable action in this dramatic bit, which opened last week at Wallack's, and the story is interesting enough, if it has been well handled, to make a thoroughly good play. The other two theatrical newcomers of last week are "A Citizen's Home," by H. H. Boyd, which is at the Majestic, and "The Master Key," written by Cosomo Hamilton, an English playwright who has done excellent things, which made its initial bow at the Bijou.

More than half a hundred theatre managers are blessing the day which finally took from this city the last thread of the Hudson-Fulton celebration, for during the two weeks which ended October 9 there were some startlingly small figures on the box-office sheets of every New York playhouse. Strangely enough, just before the opening ceremonies took place a meeting of the Association of Theatrical Managers was held and it brought two very decided views regarding the attendance which might be expected from the hundreds of thousands of visitors. Without going into details as to how the managers arrayed themselves, it will be entertaining to know that some felt it would be a great two weeks, while others held to the reverse view. Oscar Hammerstein was one of the latter. Said Mr. Hammerstein: "There will be a bigger show going on out in the air and we must not look for patronage." Results show why this manager has made a success; usually he knows the public.

It is this difference of opinion, even among supposed experts, which brings out the good and the bad plays. One man cannot see the possibilities in a certain manuscript, and casts it aside. It goes to a second, a third, a tenth producer, and at last the curtain rolls up on the first act. Two hours later it is a success and nine men metaphorically "kick" themselves for lack of perspicacity. By the same token the public gets the bad plays, for when the tattered sheets of typewritten paper ultimately bear the pencilled "O. K." mark of managerial acceptance there is no stopping it until the playgoers themselves can take a hand. And so it is with the judgment on the Hudson-Fulton matter. Some were right and others were not.

Up at The New Theatre there has come the first clash in authority, and Louis Calvert, director of the classic productions, and E. H. Sothern declare that honors, so far as they go, are about even. Of course, these gentlemen are not saying anything direct to the press, because they are not permitted to speak officially, nor save through the discreet medium of General Representative Van Ness Harwood.

But Mr. Harwood says that honors, if indeed there were any, were as evenly divided as could have been wished in so well regulated a company as The New Theatre's. And after all, continues the general representative, it was only a matter of in which direction a super should look after a certain line had been spoken in "Antony and Cleopatra."

Anna Bussert, a promising member of Henry W. Savage's company, now with "The Gay Hussars"

Speaking seriously, it is evident that there is an element of danger in proceeding along lines of the non-star system and yet having stars as members of the company who have the authority which it appears has been delegated to Mr. Sothern. This player, who is also a producer, was doing a part of the work of directing a rehearsal and he gave a certain instruction which was afterward countermanded by Director Calvert. Naturally, there was a question between the two men who retired to a private office, leaving the waiting company standing about the stage for something like an hour.

The adage about "too many cooks" should not be forgotten whenever or wherever orders must be given. There can be only one man at the head of any affair if it is to proceed unhampered and without undue friction. Whether he is or is not the ablest person obtainable for the position, it is oftentimes better to have no interfering hand hamper the carrying out of issued instructions. A director should either direct or else maintain absolute silence.

Over in London they are having a terrible time over the proposed change in the censorship of plays. At a meeting of the Parliamentary Committee, which was appointed to make inquiries into the matter, there was some display of wit which caused much laughter. The Bishop of Southwark, appearing on behalf of the Church of England, stated that he was not there voluntarily and admitted that he was not altogether qualified to speak on the subject. Yet he felt that he would like to see for the stage liberty and public recognition and respect. He drew a sharp line between decency and morality and expressed himself as not opposing religious discussion in plays.

Hall Caine, who presented his evidence in pamphlet form, in discussing the system as a protection to public morality, said: "The morality of the present day is not the morality of yesterday and the censorship, to be logical, ought to forbid plays of yesterday wherever they trespass on the morality of to-day."

Israel Zangwill did not favor politics on the stage, and he did not favor the censor whom, he said with twinkling eyes, "seemed to protect indecency and exclude ideas." Mr. Zangwill thought that there should be a representation of Biblical characters on the stage, mentioning that practically the only place where they are found now is in the oratorios. From the results of the meetings held and the examination of prominent dramatists, critics and other men of public affairs it is clear that the censor is likely to have to look for something else to do as a change of some sort seems destined to occur.

The Irving Place Theatre, which opened its season last Monday a week, offered on this occasion a play translated from the Danish by Sophus Michaelia, called "Die Revolutionshochzeit." This was followed the next evening by "Ein Blitzmeidel." The German company is headed by Theodore Burgharth and Eva Speier and includes a number of reputedly capable players. Much interest is being shown in the announced productions and the season sale has been heavy. The interior of the theatre has been entirely renovated and redecorated.

Alfred Sutro's latest play "Making a Gentleman," which is promised to the playgoers of New York before long, has just been produced at the Garrick Theatre in London, and is spoken of as being partly disappointing. According to some of the English critics after one good act it is mentioned as falling to pieces. It is all because the indications of splendid promise appearing in the opening scene are not afterward fulfilled. A wealthy Englishman who has made his fortune in pickles loses his money through speculatiton, and has to tell his son and daughter, who have had every luxury money could buy. The latter has married a good for nothing son of a pauper peer. When the father tells of his losses the son behaves beautifully and says they will go together to Canada where they can begin things all over again. But the aristocratic relatives get hold of the young man and there is all sorts of trouble, with a young widow, worth millions, held out as a bait for tempting the pickle merchant's son to remain in England. It does not sound promising, even after having come so far.

News comes that James M. Barrie has just presented Maude Adams with a new one-act play, which he hopes she will use some day at a performance for the benefit of the Actors' Fund of America.

Eugene Ormond as Lloyd Pryor, John Findlay as Dr. Lavendar, Master Raymond Hackett as David Allison, and Margaret Anglin as Helena Richie in "The Awakening of Helena Richie," at the Savoy

The Well Dressed Man

AUTUMN SHIRTINGS

PREVAILING MODES IN SUIT FABRICS—SOME SAMPLES OF SHIRT MATERIALS IN VOGUE—HANDSOME SILKS FOR NECKTIES

ALTHOUGH one frequently sees stylish looking fabrics, of attractive shade and pattern, in the suits of the "ready-made" clothing establishments—indeed, the prices asked for the better grades are quite compatible with good quality—generally speaking it is to the importing tailors of more or less smart reputation that one must look for newest effects and most distinctive character in pattern, weave and coloring. Of course it is not to be implied by this that novelty and individuality are always the wisest selection—in fact, too pronounced patterns are rarely good form, and there are many plain cloths that are always right—but, on the other hand, there are also so many odd and nondescript mixtures that, in order to be stylish, fabrics should have some distinctive character to distinguish them from the common run.

While it seems to be expected each season that there will be some one pattern or shade especially in vogue, and while it occasionally happens that this is the case as regards fashion in general, as between two fabrics equally good looking intrinsically and equally effective in point of style, it is really a mere quibble to say that one is smarter than the other. At most the stripe patterns may be described as less common, and therefore more exclusive, than the checks and plaids, or vice versa, and when one says that one of these classes, for example, is more exclusive than the other, it is the same as saying that the other is a more general fashion. Although one must not draw the line too closely, personally I believe that the checks, plaids and overplaids in fairly smooth, rather than rough finished cloths, will be the least generally popular, and therefore a bit the smarter for this autumn and winter's sack suits. And the reason for this is that for several years past the tendency has been towards shadow stripes and stripes or lines of contrasting color. Brown is always a prevailing autumn shade; mixtures having a general dark green shade are to be seen among the new importations; there are some rather attractive dark blues of small basket or hopsack weave, with self or contrasting stripes or indistinct plaids; herringbones with slender lines of color are still more or less in evidence, and, of course, there are grays in every shade, weave and pattern.

With the selection so large as it is, and so much depending on small details, it is difficult to describe the individual effects in such a way as to convey any exact idea of their actual appearance, and perhaps a better impression of the general character of the fabrics may be had from the photographic reproductions of a few pieces taken at random from the stock of a good—and I may say by no means expensive—custom tailor on Fifth Avenue, although of course in all of them the coloring, and in some even the exact effect of weave and pattern, is lost. (See page 618.)

The first is a rather pronounced plaid, larger than the shepherd plaid, but with a decided English style, in light gray with darker purplish gray overplaid and still more decided overplaid of dark green, every fourth stripe of the latter having a thread of brown on its edge; the second is an extremely pretty gray with slender double line stripes of light purple or lavender and almost imperceptible self stripes between—the last being nothing more than an effect of weave; the third is a rich, dark brown of more "hairy" surface finish, with an almost indistinguishable herringbone effect and beautifully harmonizing stripes of brown, showing threads of dark blue and green; the fourth is a more decided herringbone, or reverse weave, in greenish gray, with large square overplaid made of a single thread of red, so that the line appears as flecked or broken, rather than as continuous; the fifth is a smooth finished dark, greenish brown cloth, with very indistinct simple overplaid of green and reddish brown, which is hardly distinguishable in the illustration, and the sixth is a perfectly indescribable mixture of green, blue, brown and golden threads, with overplaid of claret color.

AUTUMN SHIRTINGS

There is the same difficulty in describing the newer shirt materials of this autumn, if indeed one may call them new, but the pieces illustrated herewith will give a general idea of what some of the smartest shops are showing, and to take them up in the same way as the cloth fabrics, the first, on left at top of page, is a very handsome, heavily corded stripe effect in black, white and dark gray; the next a light, grayish blue, with single and double grouped lines of white, slightly raised, and leaf figure of white; the next a white, with closely spaced corded lines of self, and flower figure in black and gray; the next a white with fine dotted lines of blue and square figure design of brown; the next a soft lavender gray, with raised and knotted stripes of lavender; the next a white with much raised, corded lines of purple, and double corded stripe of white, edging a stripe of another kind of weave, on which are small figures in purple, an exceedingly pretty fabric which may be had also in lines and figures of old gold, brown, etc.; the next (on lower line) a peculiarly woven material showing a sort of basket square pattern, made up of very light green and lavender threads, on white, and a wide, simple stripe of lavender, and the last a light tan, with double stripe of darker tan and leaf figure in white. All may be had in a number of other shades and combinations than those described, and while, of course, there is a tremendous variety of other effects, they illustrate the prevalence of the corded line and stripe, which this season is quite noticeable. It can hardly be said that one shade is more in fashion than another, but for the most part the tones of color are light and delicate, rather than strong, and pale tans, lavenders, blues, etc., seem to predominate.

NECKTIE SILKS

Perhaps there never was a greater diversity of handsome silks for neckties than this season, and, although the plainer effects are always good in point of style, it has seemed worth while to photograph a few of the more distinctive materials in order to give a general idea of what the leading haberdashers are showing for Ascots and flowing end or folded four-in-hands—those at the extreme left and right of the plate square pattern effects in four or five different weaves and shades of color; that next at left a raised weave, almost like embroidery, in soft shades of gray—the stripe a light silver and the dark splashes nearly black; the next a peculiar splashed figure effect in shades of dark red, green and black; the next a basket weave in shades of black and gray; the next, two very handsome weaves in delicate colors; the pieces in the line above two striped patterns in dark shades, and the last fabric, at top of plate, a rich Persian brocade effect in harmonizing colors. While they have grown rather common, even at best, one still sees a good many knit, crocheted and raised or corded line four-in-hands, and there are some peculiarly knotted weaves that are especially stylish. However, one might cover pages with descriptions of the infinite variety of weaves and patterns, and yet not give as good an idea of the styles in vogue as can be had by a visit to a single shop of smart reputation.

How.

SOME EXCLUSIVE AND LOVELY NEW WEAVE SILK FABRICS

CRÊPE CHARMIENNE

(with embroidery on net bands to match every color)

THIS is an exquisite satin crêpe with a twill back, that is supple and soft to a remarkable degree; it comes in colors of entrancing loveliness, a number of them hitherto unknown even in the wealth of unusual shades made this past season. The width is 40 inches.

SATIN RAVISSANT

(with chiffon marquisette for pannier effects)

This is a long nap satin with a diagonal weave showing at back, the lustre extremely deep and brilliantly soft, which lends a curious radiance to the exquisite tints in which it comes. The width is 36 inches, and the width of the marquisette is 43 inches.

CRÊPE CHARMEUSE

is still another fabric of unusual loveliness, having a lustrous crêpe face combined with a louisine back, which adds great durability to the several other qualities that distinguish it as an individual material. It has all the softness, pliability and depth of lustre that can be wished for, and comes in fascinating hues. The width 40 inches.

CRÊPE SULTANE

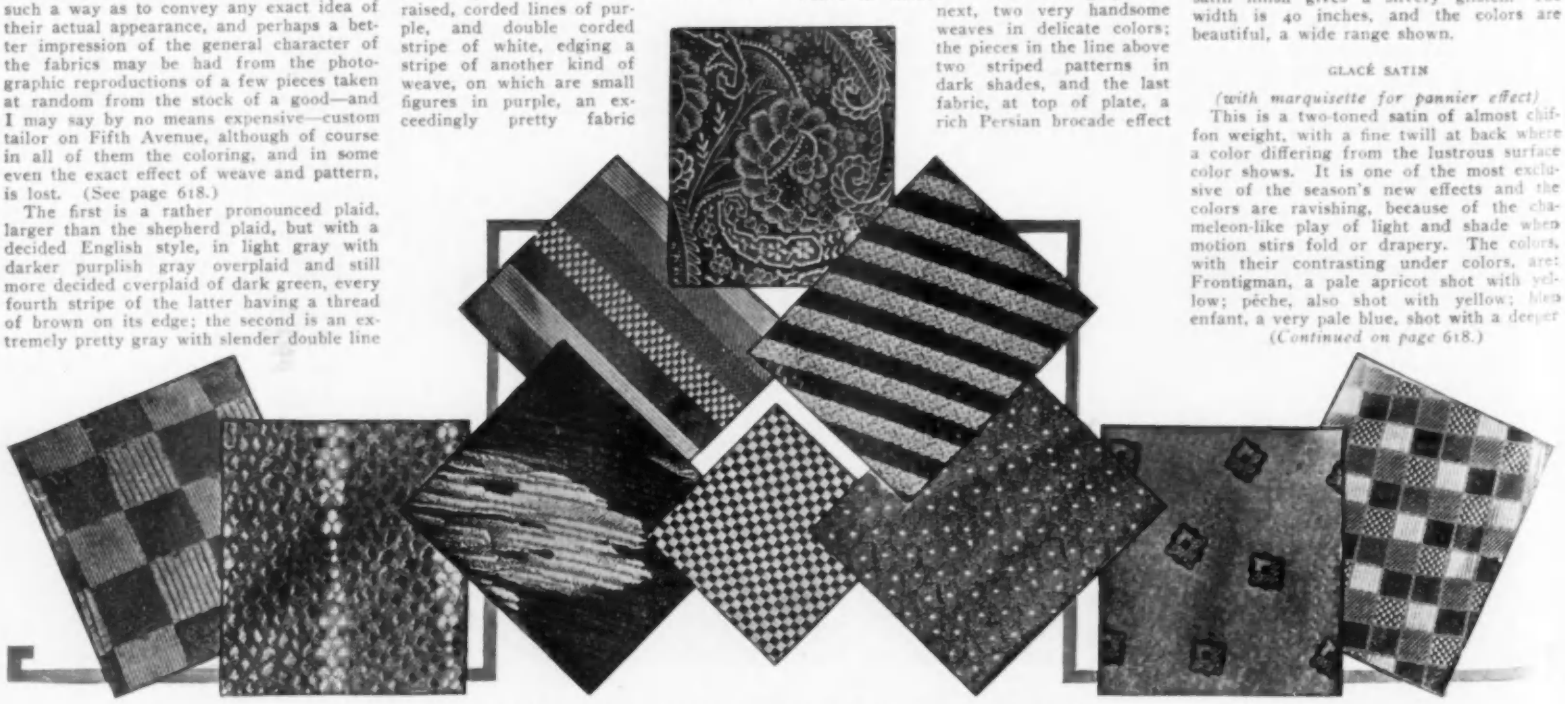
shows a softly lustrous, flat, ottoman weave surface, with a crêpe weave back, which causes the color to deepen in fold or pale on crease in a fascinating way, giving a curious depth to any shade, to which the satin finish gives a silvery glisten. The width is 40 inches, and the colors are beautiful, a wide range shown.

GLACÉ SATIN

(with marquisette for pannier effect)

This is a two-toned satin of almost chiffon weight, with a fine twill at back where a color differing from the lustrous surface color shows. It is one of the most exclusive of the season's new effects and the colors are ravishing, because of the chameleon-like play of light and shade when motion stirs fold or drapery. The colors, with their contrasting under colors, are: Frontigman, a pale apricot shot with yellow; pêche, also shot with yellow; bleu enfant, a very pale blue, shot with a deeper

(Continued on page 618.)



THE SMARTEST OF THE NEW WEAVES AND DESIGNS IN NECKWEAR SILKS

"VIYELLA" Regd

FLANNEL

for

Fall, 1909

"VIYELLA" comes in plain colours! Stripes! Fancy Figures! Roman Effects! and Plaids!

for

Women's Waists, Suits, Dressing-gowns, etc.
Children's Dresses and Infants' Layettes.

"VIYELLA" can be obtained at the leading retail stores.

Look for the name "VIYELLA," which is stamped on the selvage every 2½ yards.

Avoid Substitutes

Does Not Shrink

"Onyx" Hosiery

Trade Mark

Silk

HOSIERY is such a practical article, it is part and parcel of our daily life---People become so accustomed to these articles in constant use that they are apt to ignore the wonderful strides made in Hosiery Perfection.

"ONYX" HOSIERY of to-day is no more like the product of the past than a Tortoise likens an Airship--Although the Fabrics may be of filmy, cobwebby texture, the threads of Cotton, Lisle, or Silk are durable beyond belief--"Dub-l" Garter Tops, "Wyde Tops" of Cotton, Lisle and Silklisle, Double Soles, Heels and Toes made of specially strengthened Yarns of six threads, and the accumulated skill that years of experience develops makes the "ONYX" HOSE of to-day invincible.

Lay this flattering unction to your soul, that the virtue you demand in your Hosiery is found in its best form only in the "ONYX" Brand.

ON SALE AT ALL FOREMOST SHOPS

Lord & Taylor, *Wholesale Distributors,* New York

"Mérode" (Hand Finished) Underwear

If the mere purchase of the best raw material would produce the finished product of merit, manufacturing would be a pleasant task. To assemble these materials properly, to show how to get best results, requires years of experience and the most skillful workmanship. Many have attempted to copy "MERODE" garments but without a proper organization failure was invited.

The casual buyer cannot fail to find the evidence of years of incessant struggle as shown in the finished "MÉRODE" garment of the present day. Its merits are readily discernible to the matron of experience, whose quest for good underwear has often led her into the pitfall of mediocrity.

Perfection has been attained in the line of comfort, fit, fabric, shapes —vests, pants, tights, corset covers and union suits, are sold to-day at the foremost shops and find this place solely on their undisputed merit.

Lord & Taylor, Wholesale Distributors, New York

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Direct From Our Factory To Your Home

The **Vose** is the ideal home piano. Over 65,000 can now be found in music loving homes. We deliver, when requested, direct from the factory free of charge and guarantee perfect satisfaction.

Liberal allowance for old pianos and time payments accepted.

The **tone, touch** and **magnificent wearing qualities** of the

Vose Pianos

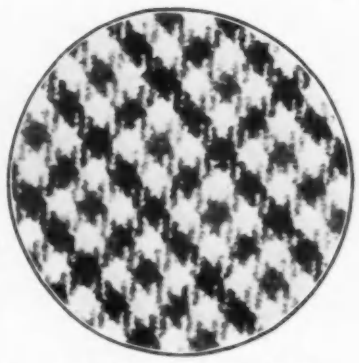
are only explained by the exclusive patented features, the **high grade** material and superb workmanship that enter into their construction.

FREE—If you are interested in pianos, let us send you our beautiful illustrated catalogue, that gives full information.

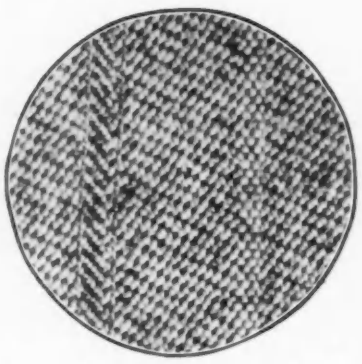
VOSE & SONS PIANO CO.
167 Boylston Street
BOSTON, MASS.

NEW AUTUMN SUITINGS FOR MEN

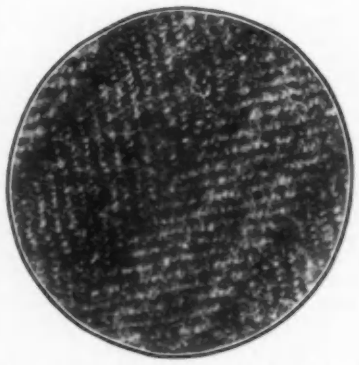
(See "The Well Dressed Man," page 614.)



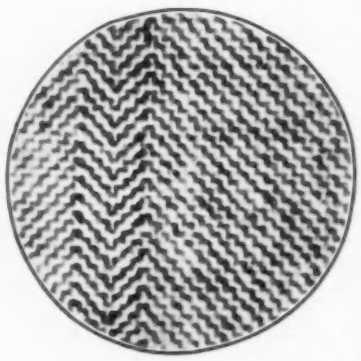
No. 1. English plaid in shades of gray, green and brown



No. 2. Light gray autumn suiting with lines of purple

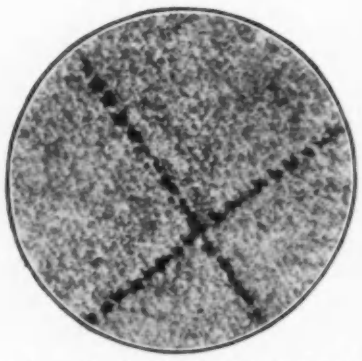


No. 3. Indistinct stripe fabric in dark shades of brown and green



No. 4. Reverse weave or herringbone, with fine red overplaid

No. 5. Brown with overplaid of brown and green



No. 6. Dark mixed fabric with simple overplaid of dark red

SOME EXCLUSIVE AND LOVELY NEW WEAVE SILK FABRICS

(Continued from page 614.)

blue on the same tone; viel, a very pale, silvery blue, shot with a deep azure; apricot, a soft pink, like the cheek of the fruit, shot with a soft, clear yellow; radiant, a pale primrose yellow, shot with pink; coucher de soleil is a silvery primrose yellow, shot with red; bruyer is a pale lilac, shot with violet; vert is a silver green, very pale, shot with apple green; golden rod is a pale yellow with a green tone, as the flower pales towards stem, shot with a deeper yellow; chair is of the palest flesh pink, shot with primrose; rose japona is a pastel japonica pink, almost coral, shot with a deeper pink; parme violet is lavender, shot with violet; sphinx is a cloud blue, shot with brown; eurail venetien is an old blue, shot with red; turquoise comes in a faint green-blue, shot with yellow, and caspienne is a light tapestry blue, shot with medium green. The width of the satin is 36 inches, and of the marquisette 43 inches.

GLACÉ CALLOT SATIN

(with chiffon marquisette for pannier effect)

is a rich, heavy quality satin with face in color, brilliantly lustrous, but without hard brightness in effect, and the back in a contrasted, solid color. A stunning two-toned fabric results which is supple, of exquisite lustre and in costume weight. It is suitable for elaborate afternoon and evening gowns, and every one of the changeable colors is wonderfully lovely. The shades this comes in follow (the width is 36 inches, that of the marquisette is 43 inches): Flame color has yellow at back; grenadier is a metallic blue with orange at back; pêche is a peach pink with red at back; myosotis is a baby blue with pink at back; punch is a silvery blue with violet at back; cherubin is a pale pink with a deeper pink at back; carnation is a pale rose pink with deep apricot at back; charmeuse is a silvery old rose pink with green at back; nymphe is a pale old rose with a silver-green back; hydronelle is a soft wood color with purple back; lavender has a saffron yellow back; topaz has a rose pink back; Nattier, which is a soft, medium gray-blue, has a green back; feé is a deep salmon pink with a yellow back; coraille in a pale shade has a blue back; turquoise in a medium shade has a yellow back; pacifique, a greenish gray-blue of medium tone, has an orange back; verviene, a gray-blue with a green cast like the depth of an ocean wave, has a lavender back; argent, a silver gray, has a jasper back; suede, a pinkish gray, has a peacock blue back; delft in a medium blue has a brown back; souris, a dark, smoky gray, has an orange back; bourgogne, a mulberry brown, has a peacock blue back.

The idea that you can cleanse the hair

better without washing is proved by the number of women who find new pleasure in using

W & B Swedish Hair Powder The Dry Shampoo

Removes dust, grease, excessive oil, makes the hair soft, clean and fluffy, easy to arrange and keeps the hair in splendid condition.

Large size **$1.00,** Small **50c** (by mail **60c**). For Sale by all first-class dealers. If you cannot get it, **send 10c for a liberal trial package and our pamphlet,** "How to Have Handsome Hair."

Waldeyer & Betts
Dept. V
170 Fifth Avenue
New York

Authority in Shoe Fashions

Fashion does not consist in "what everybody is wearing." On the contrary, fashion is the particular mode approved and worn by *the few* whose position gives fashionable warrant to their choice of apparel.

"Styles" without number are created by designers and artisans for the coming of each season. Most of them die a natural and early death. The few remaining as the accepted choice of fashion's dictators are soon copied for the trade of the many —they become "popular"—but they no longer are fashionable. "Fashion" is always many months in advance of "popularity."

Our position gives us the opportunity of making the earliest possible announcement of those styles which, out of the many offered at the beginning of each season, have won the preference of fashionable shoe buyers. We are now showing the preferred models for Autumn and Winter, four examples of which illustrate this announcement.

Our Position in the Shoe Trade is an Unique One

The fact that we are custom bootmakers, as well as retailers of fine shoes ready-to-wear, enables us to embody in our designs for ready-to-wear shoes the individual ideas of style and comfort of many particular shoe buyers.

Our many years of experience with a restricted and fashionable clientele enables us to forecast with reasonable accuracy the fashions of a season to come.

But it is the selections of *our clientele* from *our* selections which finally determine the season's modes.

A Special Feature of Martin & Martin Shoe Service

When we have succeeded once in meeting perfectly your individual requirements as to style and comfort in shoes, your patterns become *standard* with us, are carried thereafter in the various colors and leathers suitable to the season and occasion of wearing, and can be furnished to you regularly, season after season, either by mail or in person.

This unique feature of our service is of perennial satisfaction to many purchasers who do not like to conform their feet to each new pair of shoes purchased—who, in short, want the comfort of an individual last, with the advantages of ready-to-wear service.

We invite your critical inspection of our lines and promise you the interested and intelligent attention of experienced shoe-men.

Martin & Martin

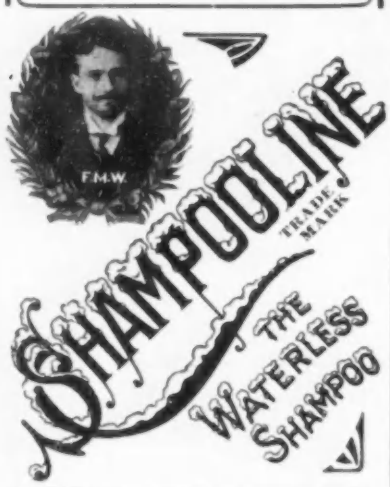
Shoes for Men and Women

Ready-to-Wear
$7 upward

Made-to-Order
$8 upward

No. 1 East 35th St. New York
183 Michigan Ave. Chicago

INVALUABLE PREPARATIONS *for the* HAIR



IT cleans the hair in a few minutes, leaving it dry and fluffy.

Brushing the hair lightly will cause the powder to disappear completely, removing all traces of dandruff and unnatural oil.

Directions for use go separately with every box.

One box will give you 40 to 50 shampoos. Price $1.00 per box, postage prepaid.

During October only purchasers of Shampooline will receive a special souvenir brush free —value 50 cents.

Napoleon Brilliantine

a preparation specially prepared by Prof. Marcel after exhaustive experiments in the laboratory. After applying the brilliantine all signs of oil and stickiness in the hair disappear, leaving a natural gloss. Price 50 cents per bottle. Postage prepaid.

A Special Offer

All purchasers of Napoleon Brilliantine for 25 cents additional may secure the special 50 cent brilliantine brush. This offer continues during October only.

Prof. Francois Marcel

Parisian Ladies' Hair Dresser
Latest Styles in Hairgoods and Coiffures

281 Fifth Ave., S.E. Cor. 30th St.
Opp. Holland House NEW YORK

THE LATEST WEAVES IN WOOLENS

(*Continued from page 608.*)

CACHEMIRE COTILLE

is an all-wool fabric in cachemire weave, with a satin finish woven stripe in self-tone; the stripings come in different widths. It is of costume weight, very pliable and soft, the texture fine. The width is 44 inches, and it comes in a variety of colors.

SHADOW STRIPE WOOL SATIN

is very effective, the lustre soft, and the cloth extremely pliable. The width is 44 inches.

COLORED IMPERIAL SERGE

comes with a hard finish and a fine, even wale, and is made in all desirable colors; the width 44 inches. It is of costume weight and drapes or plaits attractively. This is an admirable fabric for children's school suits.

GRAY MIXTURE SUITING

is shown with cluster hairline stripes in colors. It is very pliable and soft to the touch, at the same time firm in weave and suitable for tailored costumes for morning wear. The width is 54 inches.

SATIN STRIPE SERGE

has a black satin finished stripe on solid color grounds. It is durable, pliable and exceedingly smart in effect. The width is 54 inches.

STRIPED PRUNELLA SUITING

has two-color stripes on solid grounds, the material finished with a subdued lustre. The cloth is firm, though pliable, and gives good wear. The width is 50 inches.

SHARKSKIN CHEVIOT

has an attractive new weave effect with inch-wide herringbone stripes, composed of four lines of diagonal weaving at inch distances, the sharkskin weave between. It comes in solid colors, all street shades shown besides black, and the width is 54 inches.

BASKET STRIPE PRUNELLA

Between satin finished prunella stripes are stripes of the same width, in a close voile weave, barred into a basket weave effect by hairlines of the prunella weave. It comes in all the leading shades for street wear, and is 54 inches wide.

TWO-TONED BEDFORDS

are made in blue and green, wide, lengthwise, round cords, and are extremely smart. The width is 50 inches.

BEDFORD MIXTURES

have a flat cord and come in a wide variety of color effects; the width 50 inches.

HARD FINISH HOPSACKING

shows a close, tight weave, and comes in mixtures flecked in white. The width is 48 inches.

ZIBELINE MIXTURES

have a long nap surface with hairy fleckings, in a color and white on the surface, the ground color black. They are firm in weave and of a weight suitable for tailored suits. The width is 54 inches.

ZIBELINE HOPSACKING

has a zibeline finish combined with a hopsacking or basket weave, the result a very smart fabric. It comes in all colors; the width 46 inches.

GOOJERAT CLOTH

is a wide wale, heavy diagonal cloth made from the wool of sheep, native to India, which has a natural lustre that glistens in the alternate wales. The width is 54 inches, and it comes in a wide range of colors appropriate for tailored street suits.

ZIBELINE DIAGONAL

has a hairy flecking that is pronounced and a diagonal medium wale weave. It is shown in all colors; the width 48 inches.

WHITE WHIPCORD

is on an ivory tone, the finish hard and the surface even. The width is 54 inches.

WHITE NOVELTY SERGES

come with stripes in diagonal weave, and with other fancy weave effects, in stripes broken or irregularly placed. They are 54 inches wide.

WHITE DIAGONALS

come in different width wales and are of good weight and pliable and soft in texture; the width 54 inches.

WHITE BEDFORDS

are in flat cords and 54 inches in width.

BARRED WHITE WOOL MARQUISETTE

is very sheer in weave and has cross stripes in a closer, fancy weave at intervals. The width is 54 inches.

SHORT NAP ZIBELINE

comes with a surface having a deep, rich lustre because of the zibeline finish. The hairy effect is not as evident as in other zibeline, but adds to the brilliancy and depth of each color. The width is 50 inches, and a new shade of chamois is shown among the many desirable colors.

BLACK ALL-WOOL FABRICS

SATIN ROYALETTE

SATIN royalette is a material of unusual excellency for mourning wear, and is made entirely of wool in costume weight, the surface having a subdued lustre of great attractiveness, and the fabric exquisitely soft and pliable. The weave is like that of henrietta cloth, and the widths are 44 and 46 inches.

CACHEMIRE PRUNELLA

is a charming all-wool cloth in cachemire weave and costume weight. The surface has a slightly lustrous finish, and is fine and even in appearance, the quality rich and pliable. The width is 44 inches.

SATIN TWILLS

show the diagonal weave of an all-wool serge, to which is given a subdued satin finish. The material is exquisitely pliable, though firmly woven, and the width is 43 inches.

SATIN CLOTH

has all the appearance of a fine, all-silk satin with a very close surface, and is woven entirely of wool, the lustrous finish spot-proof. It is in various widths from 44 to 50 inches, and has marvellous draping qualities, coming in costume weight.

SATIN PRUNELLA CLOTH

shows a diagonal twill in the weave, the wale medium and in even lines. The surface has an attractive satiny lustre, and it is a cloth that drapes readily, though of firm quality. The width is 44 inches, and it is either plain or in stripings.

SATIN FRIEDA

is an all-wool satin finished cloth with subdued lustre, and with very fine lengthwise herringbone stripes at well spaced intervals. The width is 44 inches.

SATIN DIAGONAL CLOTH

is woven entirely of wool, and given a beautiful soft satin lustre which is spot-proof. The diagonal weave is pronounced and very smart in effect. The cloth drapes exquisitely and is soft and pliable in texture; the width 40 inches.

FINE WALE SATIN CLOTH

is a variety of a satin diagonal cloth distinguished by the very fine wale. The lustre is charmingly soft and the fabric one of unusual pliability, combined with firmness of weave. The width is 43 inches.

SATIN ORIENTALE

comes with a wide diagonal wale and a soft, lustrous finish that is spot-proof, the material made entirely of wool. It is very rich in appearance and extremely pliable. The width is 44 inches.

WOOL OTTOMAN ONDULÉ

is a new effect in an all-wool cloth, and has shadow block designs that are shown in oblongs as well as in squares. It is lustrous in finish, but not over brilliant, and the designs come in different sizes. The width is 42 inches.

CORDED OTTOMAN ROYAL

has cords in groups that form stripes, the stripes showing a variety of groupings. It is 44 inches wide, and of beautiful texture, being pliable though firm, with a subdued lustre.

(*Continued on page 622*)

What Writing Paper Do You Use?

HAVE you found a paper which answers your needs, which is chaste, beautiful and refined, which is of the shape, size, texture, and finish which good usage says is appropriate for social use?

Or do you buy a box of paper here and another there, getting a different kind of paper each time?

If so you are losing the advantage of giving to your correspondence a certain social distinction. An appropriate writing paper has as much to do with the success of a letter as an appropriate gown has to do with the success of a reception. It is as important that a letter should be correctly dressed as it is that you should.

Crane's Linen Lawn

is a correspondence paper for women of taste. It is the most popular of the Crane papers—undoubtedly the best writing papers made. It is presented by the leading stationers of the country as their finest paper. It is used by particular women everywhere because of its real distinction.

The three new Paris colorings in Crane's Linen Lawn: Daybreak Pink, Willow Green and Orchid, still retain their popularity. Recently two new Fall shades have been added: **Vintage,** the rich light purple color of the ripe grape, and **Aeroplane,** an attractive gray green. These colorings are particularly pleasing, and have found marked favor in the eyes of women of taste.

Samples of Crane's Linen Lawn in white and the five tints will be sent on request.

Crane's Writing Papers are sold wherever good writing papers are sold. No good dealer will be so ill-advised as to offer you anything else in place of Crane's.

EATON, CRANE & PIKE CO.
New York Pittsfield, Mass.

The "PNEU" FORM

YOU may sit at ease in an arm-chair or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form. If social or household duties interfere with visits to the *modiste*, send your Pneumatic Dress Form to represent you, select the material, determine the style and have the making directed by letter or telephone.

Artistic Gowns Without Fittings

Inflated Lining with Petticoat, Ready for Fitting Skirt.

Society women appreciate this form because they need not remain at home for fittings while the maid alters their garments.

Ladies who have their dressmaking done at home need not stand for hours, nor dress and undress forty times a day at the dressmaker's request to "Just let me try this once more, please."

An unbecoming or ill-fitting gown is easily transformed, and making over or altering becomes a pleasure, instead of a task.

To reproduce exactly every individual peculiarity of your figure, all you need do is to have a muslin lining fitted (directly over your corset and without your skirts) down over hips, so as to obtain their exact shape.

Skirts

All skirts that you have fitted and hung over the Pneumatic Dress Form will be perfectly satisfactory, because your muslin lining is fitted well down over the hips and gives their shape at the largest part (the last place the skirt touches).

When this lining is inflated and set on its stand at your skirt length, and has one of your petticoats on to give proper flare below the hips, your second self confronts you.

If one hip is higher or larger it will be so reproduced.

The *"Pneu"* Form is for the lady who prizes that subtle elegance which results only from garments that fit her figure and help mark her individuality.

You will appear to be moulded into a Princess gown if it is fitted and hung on the Pneumatic Dress Form.

Lining Inflated and ready for waists to be made over it.

Hanging your own skirt

The accompanying photo shows the proper way to turn a skirt up.

Waists

You may make and complete the most elaborate waist without trying it on if muslin lining is fitted according to directions furnished with each Form.

This lining, when inflated on the form, gives the exact size of your bust, waist, neck and arms, also the shape of the back, slope of the shoulders and any other peculiarity of your figure. If one shoulder is higher or larger the inflated lining will reproduce it. (*See photo*).

Fitting your own back

The Pneumatic Dress Form

THE form may be inflated by using bicycle pump or by placing the lips to valve and blowing until it is as firm as desired. The latter method we find to be easier and quicker.

The form is made to be pinned to, and there is little or no danger of puncturing the air chamber, as it is well protected by heavy muslin lining and silesia cover. Should a puncture occur, however, you may repair it in ten minutes by unbuttoning the cover and putting a patch over the hole (directions and materials sent with each form).

When not in use let the air out and pack form and stand rods in the box base (dimensions 12¾x14¾x4 ins. high), until wanted again, or the form may be left inflated ready for use.

Even with several punctures the form will remain firm thirty minutes or more, as a very large amount of air must escape before it is necessary to reinflate.

After your gown is completed you can mend the form or unbutton it from base and send air chamber to us by registered mail.

We repair punctured forms free of charge for one year from date of purchase. Thereafter a charge of fifty cents is made for such repairs.

Form packed in Box Base

The air chamber is made of the best quality of specially prepared rubber cloth which does not deteriorate and will therefore last many years.

Over this air chamber is a heavy silesia cover, which is buttoned to the bottom board. *Write for Booklet "C-13"*

The Pneumatic Arm

Put your fitted sleeve lining over it and inflate. Adjustable to any size and may be used for either right or left sleeve.

The Pneumatic Arm may be attached to the arm size of The Pneumatic Dress Form or may be used separately. See cut.

When not in use collapse and pack in small box. Price $5.00.

The same form may be used by any number of women; this is well illustrated by photos of linings inflated on the same size form. Care was taken not to select perfect figures but ones that differed in every particular.

Pneumatic Arm (Adjustable)

The Pneumatic Dress Form with Box Stand

Largest bust that may be used.	Largest hips that may be used.	Size No.	Price.
34	37	34	$12.00
38	41	38	12.50
42	45	42	13.00
46	49	46	13.50
50	53	50	14.00
54	58	54	18.00

The forms will last years, therefore allow for increase in your figure, as form must be larger than largest lining you may wish to inflate.

The forms are made in several sizes for the following reasons: A lady of 36-inch bust measure has little use for a No. 50 form; a No. 38 would suit her needs much better.

Remember that the smallest lining (32, 34 or 36-inch bust) may be readily inflated on size No. 50.

Patented. Weight, 10 pounds.

The Pneumatic Dress Form without Box Stand

To those who wish the form for waists only:

PRICES AS FOLLOWS:

Largest bust that may be used.	Largest hips that may be used.	Size No.	Price.
34	37	34	$9.50
38	41	38	10.00
42	45	42	10.50
46	49	46	11.00
50	53	50	11.50
54	58	54	15.50

The complete box stand may be obtained at any time upon payment of $2.50.

Patented. Weight, 4 pounds.

Unbleached Muslin Linings

Cut to Measure and Basted.

PRICE $2.00.

These linings are ready to be fitted for use on our Pneumatic Dress Form.

If the following is filled out accurately very little fitting will be necessary.

Lining Order Blank

NECK (At base of Collar).....

BUST (Loosely around largest part and close up to the arms) .....

WAIST (Snug).....

HIPS (Snug).....

LENGTH OF BACK (From base of collar to natural waist line).....

TOP OF DARTS (From base of collar to center between breasts) .....

DIAGONAL (From base of collar at center front straight across figure to waist line at underarm seam).....

Have you large abdomen or straight front?.....

Have you quick or gradual sloping hips?.....

Paper Lining Pattern, cut to measure. Price $1.00. Fill out above blank.

Form Order Blank

Enclosed find $..... in payment for One Pneumatic Form (—with—without) Stand. Size No. .....

[Be sure form is larger than largest lining you desire to inflate. To get bust measure, place tape around body over largest part of bust and up close to arms.

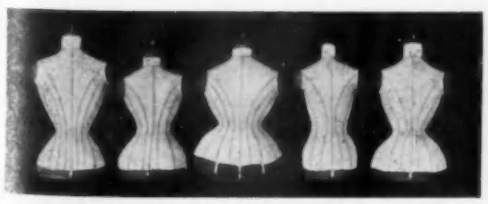
Kindly forward same at once, to address below.

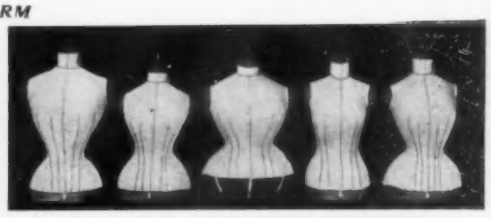
M.....
(Please Write Name Clearly)

No. .....
(Street or Avenue)

.....
(City or Town and State)

ALL THESE LININGS ARE ON SAME SIZE FORM





DELOS SMITH COMPANY, 156 FIFTH AVENUE, NEW YORK CITY.

Sole Agents For PNEU FORM COMPANY

The Long Hip and Back

The long hip and back, the low bust, the *"new slight waist curve"*—these are the features of fashion for Fall. To produce these features to perfection, wear one of the smart new models of the exclusive

LYRA CORSETS

It will give you the modish lines, together with perfect grace and ease.

Model No. 3604 (like illustration)—Very smart model for slender and medium figures. Designed with low bust and extreme length from waist line down in front, side and back. Material, coutil, white. Boned with WALOHN.
Size, 18-30. Price, $5.00.

The perfect form and lasting fit of a corset depend upon the boning of the garment. ***Lyra Corsets*** are boned with ***Walohn,*** the only reliable boning. It does not rust. It does not break. Strong yet pliable, it moulds the form into lines of grace and ease, and holds the shape of the garment perfectly.

We list only one of the many modish Fall models. We would ask you to have your merchant fit you to just the right model for your individual figure. If ***Lyra Corsets*** are not obtainable in your vicinity, write direct to us. Shall we send our booklet showing a variety of styles?—no charge.

OTHER NEW MODELS $5 to $15

American Lady Corset Co

NEW YORK **DETROIT** **CHICAGO**

BLACK ALL-WOOL FABRICS

(*Continued from page 620.*)

OTTOMAN REINA

shows the flattened corded effect of silk ottoman, and though woven entirely of wool, is given a lustre that equals that of the silk, rich and subdued. It is in costume weight, and the width is 42 inches.

CRAVENETTED IMPERIAL SERGE

has a very fine, even wale and a hard finish, and is very desirable for tailored suits for morning wear. It comes in all colors and in black, and is very pliable, taking plaits, etc.; the width 50 inches.

EXTREMELY WIDE WALE HOMESPUN

comes in a heavy, lustrous quality and beautiful colors, the finish slightly rough and the wale wider than any shown in other goods, a very rich, flexible fabric the result that is smart in effect and very durable. The widths are 50 and 54 inches.

BROKEN DIAGONAL WIDE WALE

has a new and an individual weave, every alternating wale showing one of the diagonal ribs extended beyond the edges at short inervals. It is shown in solid colors, and comes in a substantial weight, pliable and soft in finish. The widths are 50 and 54 inches.

DICE WEAVE HOMESPUN

is one of the smartest of winter materials, the weave in large squares with a tiny dot effect in the centre of each, caused by the weave and barely apparent. It comes in the fashionable shades, and is made in 50 and 54 inch widths. It is heavy and rich in quality, with a soft, lustrous finish, draping beautifully.

NOVELTY BEDFORD CORDS

are made with flat cords in the appearance of stripes, and between each is a flecked or pebble weave effect. The material is lustrous, pliable, and fine in quality, coming in a wide range of colors, 54 inches in width.

FASCINATING MATERIALS FOR EVENING WEAR

BEADED AND SPANGLED FABRICS

MARQUISETTE is the foundation for many of the new seeded or dotted effects, for which metals are used in the various colors in which they generally come, besides some newer effects such as bronze or burnt gold. The result is that evening gowns will be even lovelier this year than ever, for the dots are but pin-head size, so while they scintillate they do not glitter obtrusively. The metal dotted marquisettes are 45 inches wide and are $2 the yard.

JETTED MARQUISETTE

comes seeded with cut jet beads on black, and also in dull jet seeds. The price of the first named in 42 inch width is $8 the yard; the dull jet in a 44 inch width costs $2.

JETTED CHIFFON

with wavy, stripe effects in bright jet dots and cluster stripes straight up and down in the jet seeds between the wavy stripes, is 40 inches wide. This is $1 the yard.

DRESDEN PRINTED CHIFFON

is also dotted with enamel, and is particularly pretty, the dots in white or some pale tint, and without lustre. The width is 45 inches and the prices range from $1.50 to $5.

METAL BORDERED MARQUISETTE

has a deep border design of tiny metal dots, above which are allover dots. The width is 54 inches, and the price $3.50 the yard.

BEADED SILK CHIFFON VOILE

a novelty of the season, shows a silk chiffon voile ground dotted with either beads of jet or in metals, in crystals, in opal, or in pearl, or else in pastel dots, all the pale colors shown on self-tone or contrasted grounds, also black on black. The widths of any are from 42 to 48 inches, and the general effect is charming.

GLACÉ MARQUISETTE

is two toned, and comes in exquisite pale colors that change as the fabric is moved in fold or crease through the wearer's slightest motion. A number of tints are to be had; the width is 45 inches, and the price $2.50 the yard.

BROCADED MARQUISETTE

comes with clusters of small brocaded flowers, white on white, with a touch of some pretty color at flower centres. It is also shown in black and white combinations. The width is 45 inches, and the price is $5.50 a yard.

PRINTED CHIFFON CLOTH

comes 45 inches wide and is printed with flowers in lovely colors on cream or colored grounds. One on a geranium ground had wide stripes of roses in a queer pale flame, a greenish buff and green-gray tints, the stems ash-brown. They are $4 a yard.

SATIN STRIPE CHIFFON CLOTH

is shown in the newest colors, and is printed with clusters of flowers in exquisite tints. The width is 45 inches.

BORDERED CRÊPE

to be used for a draping or a trimming on dresses where sash effects are desired, comes in a beautiful, soft, lustrous quality, printed in floral or in Persian border effects. The width is 23 inches.

BORDERED SATIN CACHEMIRE

has Oriental designs printed on borders, and also comes with lovely flowers that are in colors true to nature. The width is 23 inches and the lustre is beautifully soft, though not subdued.

VELVET EMBOSSED CHIFFON CLOTH

of unusual beauty has a border design of the velvet in self-tone floral effects gracefully garlanded. It is shown in the following colors, each a lovely shade of the hues mentioned: rose brûlée, pale bronze green, French gray (with a pink cast), Nattier blue, and in black and in white. The width is 58 inches, and the price is $10 the yard.

BROCHÉ CRÊPE DE CHINE

has printed warp floral designs in fascinating colorings in addition to the brocaded pattern, and is exceedingly lovely in any of the dainty effects shown. The width is 45 inches and the price $3.50 the yard.

PRINTED WARP CRÊPE

is a lovely silk crêpe for evening wear, printed in designs of flowers on white grounds, the flowers coming in different colors. The width is 45 inches, and the price is $5 a yard.

BROCHÉ SILK MOUSSELINE

is an extremely gauzy, diaphanous fabric with broché design in white, and allover printing in Japanese design that comes in peacock tinting, in which it is particularly beautiful and effective, in light bronze, in plum, in heliotrope, navy blue, and brown. The width is 45 inches, and the price is $5 the yard.

CALCIUM CLOTH

is a chiffon weight all-silk fabric with satin finish on both sides alike, therefore reversible. It has an almost imperceptible diagonal weave and is exquisitely printed in flowers of pale colors outlined at edges with a faint black line. The width is 45 inches and the prices are from $1.50 to $2.50.

VOILE METEOR

is a silk voile ninon with a charming satin finish, the weave showing a fine twill. It comes in the most exquisite tints which, because of the lustre, seem to glow subtly from beneath. The width is 45 inches, and the price is $2.25.

SATIN CHARMEUSE

in costume weight comes in evening shades and in the choicest of the new colors, besides black. It has a close, heavy satin face and a twill back, so that it is very flexible for draping in pannier effects or other styles of the season. The width is 46 inches.

"BELVOIR"

is an uncrushable pure silk cachemire de soie, of exquisite pliability and subdued lustre, the face very firm. It comes in a wide range of lovely colors and in 36 and 42-inch widths.

BROCHÉ CACHEMIRE DE SOIE

has self-tone broché designs of great beauty, the quality of the silk heavy and rich. It comes in all evening shades and in others suitable for the street. The width is 44 inches.

CLÉMENT

Parisian Hair Store

26 West 33d Street, New York

Phone,
Madison 426

Maison à Paris
338 Rue St. Honoré

Hair Coloring by latest improved Vegetal Mixture, perfectly harmless, easy to apply. Price $2.00. Also, special coloring to dye the eyebrows and lashes permanently. Price $2.00.

Hair Ornaments,
Shell Goods,
Hair Trimming,
Facial Massage,
Imported Creams and Perfumes.

THE ROMAN TWIST

My new, ready-made coiffure, the sensational hair-dressing of the year, my own exclusive design. It gives grace and contour to the head, is extremely simple, requires no skill to put on, and is so framed to fit the head,—being already dressed —that you just turn your own hair loosely toward the forehead, pinning the bulk of your own hair to the centre, and then slip on the Roman Twist, as you would put on a bonnet, adjusting with a few hair-pins. This coiffure will cover almost the entire back of your own hair, and by its construction and design cannot become disarranged. It makes the smartest, most stylish coiffure ever devised, and takes less than a minute to adjust. It becomes everyone who wears it. Do not fuss for hours doing your hair but get the new Clément Roman Twist, made with the best human hair only. Send your order now to avoid delay in delivery. The above cut is an exact reproduction of my ready-made coiffure, the Roman Twist. Price, including 6 handsome shell pins, as illustrated, from $35 up according to shades of hair.

If you have already purchased some hair goods, and are dissatisfied with them, we can make them over in the above new style.

SEND FOR MY ILLUSTRATED BOOKLET TODAY

WHITE & WYCKOFF'S
EXCLUSIVE STATIONERY
Trade Mark

Feminine Self-Respect

is a precious possession of womanhood, young and old, which is beautifully reflected in the use of

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for social correspondence. Its many styles afford scope for individuality, yet its sanction for every detail of shape, size and finish is that of rigidly correct social usage. It cannot be excelled in quality, every sheet being attested by this watermark: W&W AUTOCRAT

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FREE PORTFOLIO OF FULL-SIZE SAMPLES

of White & Wyckoff's **Autocrat Linen** in correct sizes and finish of paper and envelopes, with no printing on them so you may use them in correspondence and order your selection through your dealer. If he will not supply you, we will. We should appreciate having your dealer's name when you send for the Free Portfolio.

We will also send you, with these Free Samples, our **Free Booklet,** "*The Yea and Nay of Correspondence Etiquette,*" an authoritative book of reference of correct usage in everything relating to social correspondence and the use of visiting cards. Don't fail to send for it.

White & Wyckoff M'f'g Company
508 Water Street, Holyoke, Mass.

NEW SILKS, SATINS, BROCADES AND CREPES

BROCADED white satin charmeuse is a truly gorgeous fabric that has a close, fine surface on which are brocaded in one instance pink cornflowers and white wheat. The flowers have long, spindling white stems and occasional leaves and only some of the petals are in pink, the others in white tipped with the color; the ground is white. It is rich in texture and soft, though having more body than most other satin fabrics. In another the brocaded design, which is also on a white ground, is of garlands and circles of small white flowers, and in silver appear large empire wreaths of bay leaves. The width is 45 inches, and the prices are from $8 to $10 the yard.

BROCADED MOIRÉ ANTIQUE

comes in several charming designs. One shows a brocaded white satin design, shadowed at edges by a deeper tone of the ground color. All the attractive, odd shades are to be found below medium tints, and the width is 22 inches. These also come with printed warp designs. One that gives a stripe effect has flowers in dull olive, blue and old rose, very pale and artistic, the moiré background brocaded besides.

BROCADED CACHEMIRE DE SOIE

has either small, conventional figures or floral designs in self-tone, but brighter in effect because of the lustrous satin finish. The width is 44 inches and it comes in a wide range of colors.

EMBOSSED CACHEMIRE DE SOIE

comes with allover graceful designs embossed in velvet that is self-tone. The design appears a trifle deeper in shade by contrast to the soft, lustrous background—the result one of great effectiveness in any of the colors in which it is shown. It is a material especially appropriate for evening capes for opera wear, the width being 44 inches.

VELVET BROCADED SATIN

is made with the design in self-tone, the colors very beautiful, and the material rich, soft and lustrous. The width is 36 inches.

JACQUARD CACHEMIRE DE SOIE

comes with designs in dots, stripes or figures and in some floral effects in self-tone. The width is 45 inches. The design has a lustrous finish which is in contrast to the subdued lustre of the cachemire ground, the effect very attractive.

METEORIZED CACHEMIRE DE SOIE

has an individual weave and finish, the lustre dull, and the width 45 inches. It is shown in all the leading colors for afternoon wear and also in exquisite shades for evening gowns. It is charmingly supple and medium in weight, so is suitable for draping in pannier or other new effects.

BROCADED WIDE WALE SILK

comes with different brocaded or jacquard designs on a wide wale ground. The width 45 inches, and all new colors shown.

SATIN BROCHÉ

is made with a new effect of design placing, for the design alternates at right and left selvage, spreading towards centre in exquisite sprays and stems, the heaviest part near the border. One shows broché gray roses on a pearl gray ground, the roses with pale, flame color hearts. The width is 25 inches, and the price is $10.50 the yard.

SATIN ONDOYANT

is an all-silk satin of exquisite pliability, on the order of a heavy liberty satin, that comes in several weights and in all colors for evening wear, also in street shades. The width is 36 inches.

BORDERED SATIN ONDOYANT

has a deep, conventional border design in self-tone, the lustre of the design higher than that of the ground. It is in a weight equaling that of a satin faced cachemire de soie, which it greatly resembles, having the same flexibility and draping qualities and the rich appearance. The width is 54 inches.

POMPADOUR MOIRÉ SILK POPLIN

has clusters of pale tinted roses tied with ribbons on grounds of most lovely tints, the faint seaweed green, odd shades of blue and faded pink tones shown among them. It is charmingly soft in texture and drapes perfectly, the lustre subdued. The width is 44 inches.

SATIN STRIPE MOIRÉ

is shown with a colored ground on which are white satin stripes printed in a floral design. A very lovely one has interlacing stems or vines that at intervals have little clusters of three tiny roses, two of them in two shades of dahlia purple, the third in amber yellow. The distance between the clusters is about four inches, and the width of the moiré is 22 inches.

SATIN BROCHÉ STRIPE GROSGRAIN

is striped in colored satin with broché design in white, in light vines or other graceful effects at the edges, the cream grosgrain ground between, brocaded and printed in exquisite floral designs, such as bunches of pansies or other small and unusual flowers. The width is 22 inches and the price $5 the yard.

BROCHÉ DRESDEN TAFFETA

comes printed with quaint little bunches of roses and other pretty, small flowers in loveliest combinations of colors. The broché design is in self-tone, and the width is 22 inches.

DIAGONAL CHIFFON TAFFETA

is woven two toned with a distinct diagonal wale and has a jacquard design in seaweed effect. The width is 20 inches, and the subjects are done in most exquisitely natural tints and gracefully placed. The length of the panel is one and three-quarter yards, and the price is $12.

SATIN EMBOSSED WITH VELVET

is shown with allover embossed floral design in pastel shades, on a heavy, soft, satin ground. The width is 22 inches, and the price is $15 the yard.

FIGURED CHIFFON VELVET

is to be found in all the new shades. The width is 22 inches.

PRINT WARP TAFFETAS

are show in chiné effects, the floral printings in monotone on a contrasted or white ground, or in Dresden designs. The width is 22 inches.

SATIN WARP PRINT CHIFFON TAFFETA

has a taffeta ground with satin designs, developed and printed partially, finished by hand tinting, showing fascinating clusters of flowers which appear to be handwork entirely. One in pansies is particularly effective, the colors beautiful and natural. The width is 22 inches, and the price $5 the yard.

SOFT FINISH FRENCH TAFFETA PANELS

have floral designs printed at ends to a hight of 22 inches, roses and other flowers.

CACHEMIRE FINISH PEAU DE CRÊPE

has an original beauty of weave and comes in most exquisite colors; the width 22 inches. The lustre is soft, and the silk is supple and smooth to the touch, draping easily, though of a durable nature. It comes in all the newest tints for evening and street wear and in the soft dull colors suitable for afternoon costumes.

PERSIAN PRINT OTTOMAN

is a soft, flat cord ottoman silk, 32 inches wide, for waistcoat or trimming purposes. It is printed in gorgeous Persian effects of harmoniously blended colors, soft tones of each chosen, so that no glaring note occurs to make the designs seem overbright. The price is $6 a yard.

MOIRÉ DE CHINE

is a new and fascinating moiré silk, with a weave differing from any other fabric that comes in a moiré effect. It is very light in weight, exquisitely pliable, and has a soft and lovely lustre. The width is 24 inches.

SILK CACHEMIRE NINON

is a chiffon weight silk fabric of great beauty, the lustre charming. There is a slight twill apparent in the weave. It is made in all colors, both street and evening shades included. The width is 44 inches.

(*Continued on page 626.*)

THE BURGESSER TAILORED HATS

If not on sale at your local dealer, write us and we will commend the nearest merchant carrying them.

are the standard for all Out Door Occasions and are so recognized by good dressers everywhere. They are sold by all leading Dealers throughout the United States and Canada.

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We Want You to Know that

EDUCATOR CRACKERS

are more delicious and healthful than any other cracker, because the ingredients are absolutely pure and our methods of handling, baking and packing insure their perfect cleanliness, and we want you to try them at our expense by our

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Send us your name and address, and your grocer's name—if you please; we will forward the day we receive it, the box of Educator Crackers containing some of the best liked kinds. In this way we can prove to you and every member of your family, the difference between Educator Crackers and "just ordinary crackers" after "you all" have tried them.

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The package we'll send you free will help you in selecting the kinds you prefer. Leading grocers everywhere keep Educator Crackers. If yours doesn't and won't get them for you, order from us direct.

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"We have the New Things First."

HEALY'S COUNTRY CLUB LADIES' SWEATERS

are in a class by themselves, being designed by our own experts; made in our own shop, by our own experts; and have a classy individuality that is found only in a Healy garment.

These handsome Sweaters are drop-stitched to fit form, made to measure from imported yarns, and are made in all colors, including the latest Paquin colors, such as London Smoke, Amethyst, Old Rose, Reseda, Nut Brown, Peacock Blue etc., solid colors or trimmed, Pearl Buttons to match.

The illustration shows our Style 17—Long Coat Sweater, and is priced at

$10.00

Write for Sweater Folder

D. J. Healy, 212 Woodward Ave., Detroit, Mich.

NEW SILKS, SATINS, BROCADES AND CREPES

(Continued from page 624.)

SILK CHIFFON VOILES

are made in the dark and medium tones for reception gowns and in pale colors for evening wear; the widths 42 to 48 inches. The material is entirely of silk in voile weave and of chiffon weight, and has a rich, subdued lustre and perfect draping qualities.

SILK HENRIETTA CLOTH

is an all-silk material in henrietta cloth weave finished with a beautiful lustre, and having the pliability of chiffon, though of costume weight. The width is 40 inches, and it comes in all colors.

CHARMEUSE POPLIN

is made with a satin back and fine rib poplin face which is printed in a monotone star check and an invisible diagonal stripe. It is soft, rich and very supple; the width 45 inches. It comes in a number of colors.

SILK CRÊPON

is a fascinating new weave effect in silk, and shows the crimp of crêpon in a most attractive way. It has a soft, subdued lustre, and is very pliable, draping as silk crêpe does. The width is 40 inches, and it comes in all colors.

CRINKLED SATIN CRÊPE

comes in a deep crinkle like that of crape, and is made entirely of silk, with a soft, lustrous face, the colors unusually lovely, several shades being shown in this that are seen in no other fabrics. It is 44 inches wide, charmingly supple and soft in texture, coming at $4 a yard.

DIAMANTINE

This is an all-silk satin, with a very close, fine surface in a very dull finish, and a plain taffeta weave back. It is extremely soft and rich in quality, and drapes charmingly, coming in black and colors. The widths are 35 and 44 inches.

SILKS IN CLOTH WEAVES AND ROUGH EFFECTS

ROBESPIERRE

THIS is a charming production in shantung silk, woven with a split cord effect, the lustre soft and beautiful, and the colors very lovely, all the newest shades being included. It is in a rich, heavy quality, that is singularly pliable, the width being 27 inches.

MIKADO

is a diagonal shantung, very lustrous and soft and in a medium weight, coming in solid colors and in two-toned effects, each piece perfect whether in one hue or in the harmonious blendings; for the best shade of each color has been achieved. The width is 27 inches, and it has good draping qualities, besides being finely woven.

YARN DYE SHANTUNGS

of a costume weight come in black for tailored or semi-tailored mourning costumes, or for general wear, where a black suit is desirable. They are firmly woven, and finished in a dull lustre, and have the necessary qualities that make plaits or draping successful in a tailored model. The width is 27 inches.

JASPER EFFECT SHANTUNGS

are shown in a new effect with peau de soie face and lustre; the warp white, with a black filling that comes to the surface indefinitely at intervals in crosswise fleckings, produces a pale silver gray tone. They are shown also in deeper grays, and are very smart in appearance, draping or plaiting satisfactorily because of the soft pliability. The width is 27 inches.

CLOTH EFFECT SILK DIAGONAL

is an excellent reproduction in an all-silk material, of a diagonal cheviot, and is made in all the new colorings. It is in costume weight, and is intended for tailored or semi-tailored gowns. The width is 26 inches.

TUSSAH CRÊPON

comes in all colors and is a rich, lustrous silk fabric, firmly woven and of heavy weight, in which a fine, crisp, crêpon effect has been gained. It is 27 inches wide.

TUSSAH PONGEE

resembles the best Chinese pongees, and is soft and pliable in texture though firm and crisp in appearance. The width is 26 inches.

SATIN FACED TUSSAH BURLAP

has the weave of a burlap which so closely resembles a basket weave, and is finished with a subdued satin lustre. It is exquisitely pliable and made in the new colors. The width is 26 inches.

SPOTPROOF TUSSAH PONGEE

is made with a tight, fine weave, in natural color and has a subdued lustre. It is spotproof even from water spilled upon it in quantities, and is soft and pliable. The widths are 36 and 26 inches.

ALL-SILK DIAGONALS

come in a heavy serge weave and are very pliable and rich in texture. They are made in cloth shades and are 46 inches wide.

MOTORA HOPSACKING

is an all-silk hopsacking, of heavy weight and firm weave that does not slip; the finish lustrous, though not bright, and the quality durable, rich and soft to the touch. It is smart in appearance and comes in all colors besides black and white, and does not crush easily. It is appropriate for tailored suits and for more elaborate costumes, combining effectively with heavy lace in this latter style of gown. The width is 27 inches.

MOTORA CHEVIOT

is entirely of silk, woven in the wide wale effect of the woolen material, the result a most effective silk fabric for costumes strictly tailor-made or semi-tailored. It is firm of weave, but has the pliability of a much lighter fabric, for it is also over medium weight; it is finished with a subdued lustre and the width is 27 inches. All colors are shown besides white and black.

MOTORA SERGE

shows a medium wale in a firmly woven all-silk serge, the surface lustrous and showing the clean, tight appearance of a hard finished wool material, and the texture soft and pliable. The weight is over medium and it has perfect draping qualities, besides being rich enough in effect to be used in costumes that are severe in style. The width is 27 inches and it comes in all colors besides white and black.

MOTORA TROPICAL COTELÉ

This is an attractive all-silk costume fabric with raised cords crossing the width of the goods, that are brighter in effect than the finely woven body of the silk. It has resilient qualities that make it hard to crease or crush, though it plaits perfectly, and drapes in soft, rich folds. The lustre is subdued, the weight medium and it comes in exquisite colors from pale to deep, besides black and white. The width is 27 inches.

MOTORA PONGEE

is an all-silk pongee with a clean, tight weave, singularly free from roughness, the lustre soft and rich, lending to each color a subdued brilliancy with unusual clearness of tone. It drapes exquisitely and plaits perfectly for tailoring purposes, and is in a suitable weight for the latter use. The width is 27 inches and it comes in white, black and all colors.

SILK FOR STREET COATS

GLACE moiré is shown for the silk coats for street wear which again are fashionable, in two-toned and in solid colors. The material is rich and firm in quality and lustrous in finish, and of a weight suitable for the purpose. All colors are made.

MOIRÉ VELOURS

comes for coats or costumes with a dull finish; the width 36 inches, and though of firm, handsome quality, it is pliable and soft in finish, coming in all the fashionable shades.

V. & B. TUSSAH DIAGONAL

has a very definite wale and is reversible, coming in cloth colors, and made entirely of silk. It is pliable though firm, and rich in quality, and is intended for tailored or semi-tailored costumes and for street suits.

CRÊPE BEDFORD

is a silk and wool material, 46 inches wide, for street coats, having alternate ribbed stripes and heavy lengthwise cord effects in silk, very lustrous; the other stripe is dull in finish. This comes in black only

MERRIMACK DUCKLING FLEECE

A Soft-Textured Flannelette Incomparable in Novelty and Beauty

This is the ideal fabric for making negligee and house garments of the better class. The wide range of unique patterns and handsome colors, combined with the surprisingly low price, enable a woman to enlarge and beautify her indoor wardrobe at remarkably small cost.

Duckling Fleece is beautiful in design, soft in texture, and pleasing to the eye. In variety and attractiveness and general "make up" features this cloth affords the refinement of luxury,—it cannot be equalled for beauty and wear at anything like the price.

Adapted to the most charming effects in Kimonos, House Gowns, Dressing Sacques, Bath Robes, Night Robes, Blouses, Skirts, and Children's Day and Night Garments

Duckling Fleece in appearance and color effects resembles a fine grade of woolens,—but the price is not over 15 cents a yard, 27 inches wide.

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and book of fashions and practical suggestions. In writing, give your dealer's name so that we may make sure that you are able to get Duckling Fleece.

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Marinello Shops sell only the preparations that can be guaranteed to contain the purest ingredients. MARINELLO has its own perfectly equipped laboratory supervised by able chemists. MARINELLO has its own school where operators are given a thorough training in practical care of the skin and scalp, under specialists of the highest rank. Every graduate must be proficient before permission is given to use the name MARINELLO.

Marinello Treatments are adapted to meet varying conditions. There is something to fit every case—and a reason for its use—hence the splendid results.

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Marinello Astringent Wash Treatment will positively remove the oily appearance of the skin, refining and making it firm.

Marinello Wrinkle Treatment will banish tiny lines, and, after one trial, will make even the deepest wrinkles less noticeable.

Marinello Methine Treatment reduces the redness in nose and cheeks.

Marinello Pimple and Blackhead Treatment will alleviate even an aggravated condition in a surprisingly short time.

Marinello Massage Treatment will greatly benefit any skin because it is given only by a graduate MARINELLO operator whose thorough and scientific training enables her to understand your particular requirements and to advise you how to use the preparations at home.

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CINCINNATI, OHIO, **Marinello Shop,** 507 Provident Bank Bldg.
CLEVELAND, OHIO, **C. B. Knowles,** Colonial Arcade.
DALLAS, TEXAS, **Elizabeth Austen,** Oriental Hotel.
KANSAS CITY, MO., **O'Mara Co.,** Sharp Bldg.
MILWAUKEE, WIS., **May G. Vogt,** Colby-Abbot Bldg.
NEW YORK, **Marinello Shop,** 281 5th Ave.
ST. PAUL, MINN., **Lillian Grout,** Schuneman & Evans
SPOKANE, WASH., **M. E. Hudson,** Crescent Store.
WASHINGTON, D. C., **Miss Kennedy,** 12th & F Sts., N. W., Huyler Bldg.

We solicit correspondence and will give our expert advice freely and cheerfully. Address Chicago office.

SOCIETY

DIED

Biglow.—Lucius Horatio, at Ridgefield, Conn., September 30, in his 77th year.

Stebbins.—Suddenly, on October 1, 1909, Julia Augusta, daughter of the late William A. and Julia Morris Stebbins.

Stebbins.—At Cazenovia, N. Y., on Saturday, October 2, 1909, Mary M. Dows, wife of the late Charles Stebbins, in the 72d year of her age.

ENGAGED

Abbott-Burnett.—Miss Phyllis Abbott, daughter of Professor Nathan Abbott, to Mr. John T. Burnett, of Southboro, Mass.

Chew-Moorehead.—Miss Lillian Chew, daughter of Mr. John J. Chew, of Washington, D. C., to Mr. J. Upshur Moorehead.

Page-Hacker. — Miss Annette Page, daughter of Mr. Louis Rodman Page, to Mr. Caspar Wistar Hacker, of Philadelphia.

Phinizy-Leggett.—Miss Anne Clanton Phinizy, daughter of Mr. Jacob Phinizy, of Augusta, Georgia, to Mr. Schuyler Maurice Leggett, of New York. The wedding will take place November 25.

WEDDINGS

Fosburgh-Whitney.—Oct. 2.—Mr. James B. A. Fosburgh and Miss Leila Whitney, daughter of Mr. Alfred R. Whitney, of Morristown, N. J., were married on Saturday, October 2, in the Church of the Redeemer. Maid of honor: Miss Eleanor Whitney. Bridesmaids: Miss Esther Fosburgh and Miss Florence Waterbury. Best man: Mr. Alexander M. Stewart. Ushers: Mr. Charles Bascom, Mr. Howard Bissell, Mr. John Ferry, Mr. Lawrence Dunham, Mr. Frank Whitney and Mr. Livingston Whitney.

Piersol-Ladue.—Sept. 2.—Mr. William Burton Piersol, of Philadelphia, and Miss Marie Ladue, daughter of Mr. Austin Yates Ladue, of Detroit, Mich., were married on Thursday, September 2, at Berlin, Germany, by the Rev. Herbert Adams Gibbons, of Philadelphia, who at present is residing at Paris, France.

Stricker-Brown.—Oct. 7.—Mr. Hans Carl Stricker and Miss Margaret Renwick Brown, daughter of Dr. Frederick Tilden Brown, were married on Thursday, October 7, in St. John's Protestant Episcopal Church, at Far Rockaway, L. I. Bridesmaids: Miss Evelyn Poor, Miss Dorcas Williams, Miss Edith Stott, Miss Margery Clinton, Miss Janet Adams and Miss May Terry.

WEDDINGS TO COME

Duane-Whitney.—Oct. 30.—Miss Eleanor Franklin Duane, daughter of Mr. James May Duane, to Mr. Stanton Whitney, in the Protestant Episcopal Church at Locust, N. J.

Jackson-Watts.—Oct. 20.—Miss Elizabeth Huntington Jackson, daughter of General Joseph Cooke Watson, to Mr. Martin S. Watts, in the Church of the Epiphany.

Kobbé-Hollins. — Nov. 18.—Miss Virginia Kobbé, daughter of Mr. Gustav Kobbé, to Mr. Gerald Vanderbilt Hollins, in Christ Episcopal Church, at Babylon, L. I.

Schley-Shackford.—Nov. 3.—Miss Olive Schley, daughter of Mr. William T. Schley, to Mr. William Moore Shackford, at Far Hills, N. J.

Whipple-Stoddard.—Miss Eleanor S. Whipple, daughter of Major Charles W. Whipple, to Mr. Francis R. Stoddard, Jr., in the Church of the Incarnation.

INTIMATIONS

Anderson.—Mrs. A. A. Anderson has returned to Greenwich after a short stay in New York.

Auchincloss.—Mr. and Mrs. Hugh D. Auchincloss will leave Hammersmith Farms on October 12 to come to New York for the winter.

Barney.—Mr. and Mrs. J. Stewart Barney and Mrs. Alexander T. Van Nest are at Newport for a few days.

Bowdoin.—Mr. and Mrs. Temple Bowdoin are at New Hamburg, N. Y.

Bromley.—Mrs. Myles S. Bromley has returned to New York from her visit to Mr. W. Seward Webb, in Shelburne, Vt.

Carner.—Mr. and Mrs. Harrison K. Carner of Philadelphia, who are spending October at Manchester, Mass., will return on November 1.

Clews.—Mrs. Henry Clews is still at Paris, visiting her son and daughter-in-law, Mr. and Mrs. Henry Clews, Jr.

Corlies.—Mrs. S. Fisher Corlies and Miss Margaret L. Corlies, of Philadelphia, have returned from Magnolia, Mass.

Crocker.—Mr. George Crocker has returned from Ramsey, N. J., and is at his home, No. 1 East Sixty-fourth street.

Cuyler.—Mrs. Cornelius C. Cuyler has decided to pass the winter in New York.

Davis.—Mrs. Ellwood Davis, of Philadelphia, has returned from Newport for the winter.

de Rham.—Mr. and Mrs. H. Casimir de Rham and Mr. and Mrs. James A. Swan have returned from visits to friends in Lenox.

Edgar.—Mr. and Mrs. Newbold Edgar and Miss Agnes Edgar will return from Southampton, L. I., the latter part of October.

Floyd-Jones.—Mr. and Mrs. W. Chauncey Floyd-Jones have closed Camp Massapequa, their country place on Saranac Lake in the Adirondacks, and will pass the winter at the Ansonia.

Hamilton.—Mr. and Mrs. William A. Hamilton have opened their house, No. 1,038 Fifth avenue.

Hoffman.—Mr. and Mrs. William M. V. Hoffman and family have arrived from Europe and gone to their country house at Tuxedo.

Hoyt.—Mr. Gerald Livingston Hoyt is at his country house at Staatsburg, N. Y.

Hoyt.—Miss Julia Hoyt is stopping with Mrs. George B. Post, Jr., in Bernardsville, N. J.

Hunter.—Mr. and Mrs. William R. Hunter and Miss Hunter will start for Europe on October 26 to spend the winter.

Kane.—Mr. and Mrs. John Innes Kane, who were in Bar Harbor during the summer, will go this week to their country home at Lenox.

King.—Mr. and Mrs. George Gordon King have returned to New York from Tuxedo, for the winter.

Kip.—Mr. and Mrs. William V. B. Kip have taken an apartment at No. 205 West Fifty-seventh street for the winter.

Loew.—Mr. and Mrs. William Goadby Loew are at Monmouth Beach.

Ludlow.—Mr. and Mrs. E. Livingston Ludlow have returned to New York for the winter.

Lydig.—Mrs. Philip M. Lydig sailed from Europe for New York October 6.

Morris.—Mr. and Mrs. Lewis Spencer Morris are stopping with Mrs. Charles Henry Coster at Tuxedo.

Morse.—Mr. and Mrs. E. Rollins Morse are stopping at Bryn Mawr.

Newcomb.—Mrs. H. Victor Newcomb, who returned from Europe last week, was in New York for a few days. She has gone to Louisville, Ky., where she will remain during the autumn months, returning to New York early in January.

Quincy.—Mr. and Mrs. Josiah Quincy, of Boston, are at Newport for a short stay.

Ramsey.—Rear Admiral Francis M. Ramsey, U. S. N., and Miss Ramsey are at Washington for the winter.

Rhinelander.—Mr. and Mrs. Thomas N. Rhinelander are in New York for the winter.

Rogers.—Mr. and Mrs. Henry H. Rogers, Jr., are at Tuxedo for the autumn.

Roosevelt.—Mr. and Mrs. John Ellis Roosevelt, with their daughters, the Misses Gladys and Jean Roosevelt, are still at Meadow Croft, in Sayville, L. I. Mrs. Roosevelt expects to introduce to society her second daughter, Miss Jean Roosevelt, during the winter, and she will open her house, No. 818 Madison avenue, late this month.

Satterlee.—Mrs. Henry Y. Satterlee and Miss Satterlee have been visiting Mr. Irving Grinnell at his country house, at New Hamburg.

Schieffelin.—Mr. and Mrs. William Jay Schieffelin have returned from Bar Harbor.

Shober.—Dr. and Mrs. John B. Shober have returned to Philadelphia from Bar Harbor.

Short.—Mrs. E. Lyman Short and her daughter, Miss Anna Livingston Short, are now in Europe, where they will remain until the beginning of December. They

(Continued on page 630)

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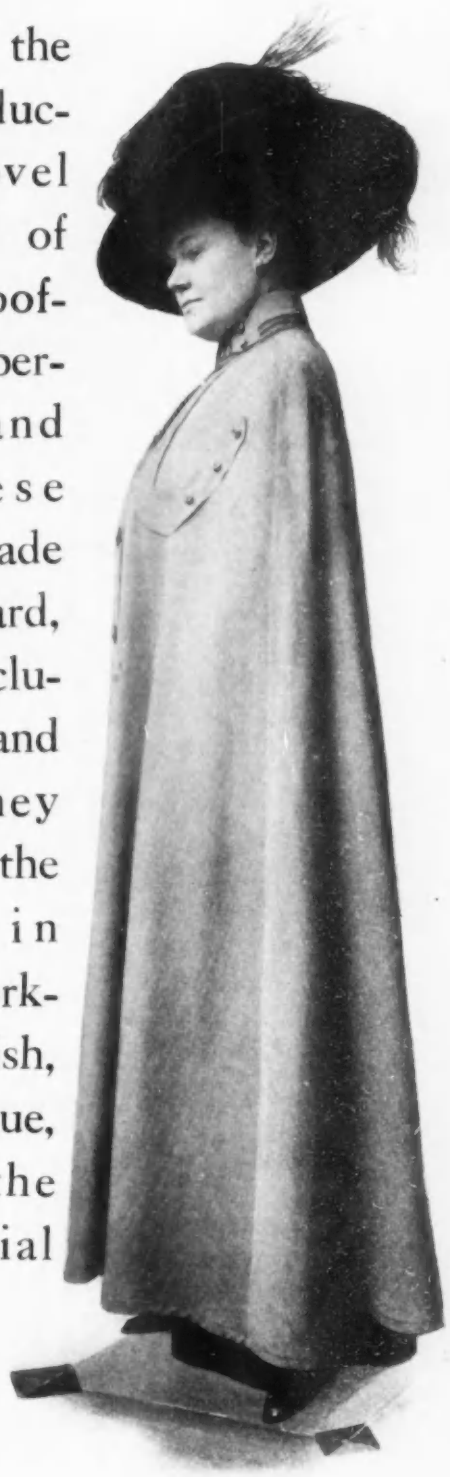

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¶ Sold everywhere by the better class of Department and Drug Stores, Hair Dressers and Manicuring Shops, &c.

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Sole Selling Agents of Plexo Toilet Articles and Whitlach Perfumes

SOCIETY

(Continued from page 629)

expect to pass some time in the south of France and Italy.

Sloane.—Mrs. John Sloane is visiting Mr. and Mrs. William Sloane at Mount Kisco, N. Y.

Smith.—Mrs. J. Henry Smith left Tulloch Castle, Scotland, on October 11, and is at London.

Stickney.—Mrs. Joseph Stickney has returned to New York from a visit to Mrs. Livingston R. Beeckman at Newport.

Strong.—Mr. Charles A. Strong and his daughter, Miss Strong, will visit Mr. Augustus Strong at Rochester, N. Y., after their stay with Mr. and Mrs. John D. Rockefeller, at Cleveland, Ohio.

Sullivan.—Mrs. James Francis Sullivan sailed for Europe on October 12 with Miss Leta Sullivan, who will spend six months in Paris studying music, and will go later to Dresden.

Taylor.—Mr. and Mrs. Henry A. C. Taylor have returned to New York for the winter.

Townsend.—Mr. and Mrs. John Allen Townsend are at their country house at Ardsley.

Twombly.—Mr. and Mrs. Arthur B. Twombly are at Briarcliff, N. Y., for the month of October.

Van Alen.—Mr. and Mrs. J. Laurens Van Alen expect to leave Rushton Hall, the country house of Mr. Van Alen's father in England, the early part of November and return to New York.

Walsh.—Miss Julia Walsh, of Albany, is stopping with the Misses Robb.

Wells.—Mrs. W. Storrs Wells has gone abroad for a few weeks.

Welsh.—Mr. and Mrs. Charles Newbold Welsh, of Philadelphia, are building a large house in Chestnut Hill and will occupy it on its completion.

Whitehouse.—Mr. and Mrs. J. Norman de R. Whitehouse have closed their villa at Newport and are at the Hotel Gotham.

Wilson.—Mrs. Orme Wilson and Mr. Orme Wilson, Jr., have returned from Bar Harbor.

CORRESPONDENCE

Hot Springs, Va.—Late arrivals: Mr. F. C. Inman, Mr. J. B. Hayward, Mr. and Mrs. H. B. Legg, Mr. W. C. Bergh, Mr. Henry Bergh 3d, Mr. and Mrs. Delos O. Wickham, Miss Katherine Fay, Mr. and Mrs. J. L. Morgan, Mr. and Mrs. G. C. Miller, Mr. and Mrs. W. G. Roelker, Mr. L. L. Kingman, Mr. and Mrs. James K. Dilworth, Mr. and Mrs. Henry Sage, Mr. George Singer, Mr. Samuel W. Reiter, Mr. and Mrs. Walter B. Smith, Mrs. Albert Lambert, Mr. and Mrs. J. K. Mitchell, Mrs. Alexander Brown, Mr. and Mrs. Howard Brokaw, Miss Brokaw, Mrs. Lewis L. Delafield, Miss Delafield, Miss Emily Delafield, Mrs. John M. Hood, Jr., Mr. and Mrs. Arnold Scott, Mr. Paul Tuckerman, Mr. and Mrs. S. L. Carpenter, Mr. and Mrs. J. H. Burton, Mr. E. A. Kinnere, Mrs. F. N. Johnson, Mr. Leigh Wickham, Mr. A. Lemp, Mr. John E. Dusseldorf, Mr. J. P. Walsh, the Rev. and Mrs. C. C. Witham, Mrs. David S. Walton, Mrs. John E. Rankin, Mrs. George W. Rogers, Mr. and Mrs. Frederick E. Wells, Mr. and Mrs. R. C. Bancroft, Mr. W. Lawrence Green, Mr. and Mrs. Paul Tuckerman, Mr. and Mrs. Walter N. Crane, Mr. W. C. Nelson, Mr. and Mrs. J. Copley Thaw, Mr. and Mrs. John Caldwell, Mr. and Mrs. Jerome Hill, Mr. Julian Green, Miss Jennie Green, Mr. T. M. Rutherford, Miss Rutherford, Miss Bertha Scott, Mr. John T. McMillan, Mr. William McCullough, Mr. James F. Gamble, Mrs. A. L. Robinson, Miss Lela Robinson, Mr. Robert J. Allyn, Mrs. A. B. Gordon, Mr. Walter C. Taylor, Mr. Robert Nicol, Mrs. William B. Lockwood, Mr. R. Walker Parrish, Mr. Samuel L. Parrish, Mr. James C. Parrish, Mrs. J. N. Nicholas, Mr. Henry T. Sloane, Miss Elizabeth Latimer, Mrs. W. J. Cotton, Mrs. Elliott F. Shepard, Mr. Arthur J. Singer, Mrs. C. F. Dean, Mr. and Mrs. H. S. Manning, Mrs. D. Willis James, Mr. Howard Wilson, Mrs. George R. Sheldon, Miss Sheldon, Mrs. A. M. Stewart, Mr. Henry F. Eldridge, Mr. William T. Eldridge, Mrs. A. F. Burleigh, Mr. Walter C. Adams, Mrs. Henry E. Cooper, Mrs. Albert Flake, Miss Helen Flake, Mrs. Allan Blackwell, Mr. A. M. Black, Miss Mary Fuller, Mr. Dexter Blagden, Mr. William C. De Witt, Mrs. D. B. Catherwood, Mrs. H. M. Alexander, Mr. Richard A. Strong, Mr. W. R. Cross, Mrs. C. F. Chamberlain, Mr. Arthur B. Hahlo, Mr. E. A. Seasongood, Mrs. George Andrew, Mrs. E. M. Cone, Mrs. G. E. Fisher, and Mr. G. E. Fisher, Jr.

Lenox, Mass.—Late arrivals: Dr. and Mrs. Henry Barton Jacobs, Mr. and Mrs. E. C. Hoyt, Mr. and Mrs. H. M. Francis, Mr. and Mrs. Walter Terhune, Mr. and Mrs. José M. Dias, Mr. and Mrs. A. W. Russell, Mr. and Mrs. George A. Brinkerhoff, Mr. and Mrs. Frank R. Long, Mr. and Mrs. R. M. Paul, Mr. and Mrs. F. B. Washburn, Mr. and Mrs. G. G. Acherson, Mr. and Mrs. H. M. Bogert, Mr. and Mrs. William H. Busk, Mr. Bernard Gunther, Mrs. James Struthers, Mrs. George E. Ball, Mr. and Mrs. Park Painter, Mr. and Mrs. Allen Curtis, Mr. Francis V. L. Hoppin, Mr. and Mrs. Thomas B. Homer and Miss Homer, Mr. John S. Martin, Mrs. S. A. Kingsland, Mr. and Mrs. F. G. Layng, Miss Layng, Mrs. W. W. Brand, Mr. and Mrs. George B. Hopkins, Mr. and Mrs. George B. Bulkley, Miss Elsie R. Willets, Mr. James Fenton, Miss M. A. Fenton, Mr. and Mrs. John C. Wilson and Mr. and Mrs. Wesley M. Oler.

Lakewood, N. J.—Late arrivals: Mr. Clarence Porter, Mr. E. Virgil Neal, Miss Harriet Neal, Mr. W. A. Yale, Mr. and Mrs. E. M. Dixon, Mr. and Mrs. Frederick Thompson, the Misses Thompson, Mr. and Mrs. Arthur Opp, Mr. and Mrs. Ferdinand Vreeland, Miss Florence Vreeland, Miss Margaret Vreeland, Mr. and Mrs. J. W. Allen, Mrs. W. H. Collins, Mr. and Mrs. George W. Bunn, Mr. and Mrs. Thomas A. Hall, Mr. J. C. Kennedy, Mr. H. B. Bannard, Mr. and Mrs. W. H. Pierson, Mr. and Mrs. Charles H. Simes, Mr. and Mrs. Kenneth Ruston, Mr. E. B. Colket, Mrs. George Clark, Mr. C. A. Chamberlain, Mrs. C. O. Chamberlain, Mr. and Mrs. F. W. Gravin, Mrs. H. M. Forrest and Mr. M. H. Forrest.

Tuxedo Park, N. Y.: Mr. and Mrs. Morgan G. Barnwell, Mr. and Mrs. Kenneth Winslow, Mr. and Mrs. Edson Bradley, Mr. and Mrs. Alfred Bishop Mason, Mr. and Mrs. F. Abbott Ingalls, Mrs. Charles W. Cooper, Mr. and Mrs. George W. Forsyth, Colonel and Mrs. Spencer C. Cosby, Mrs. Frederick H. Betts, Mr. and Mrs. George F. Dominick, Mr. and Mrs. S. W. Andrews and Mr. and Mrs. Charles Milliken.

FOREIGN TRAVEL

America.—Sailing Saturday, Oct. 2: Mr. and Mrs. Henry T. Shelton, Miss Estel E. Sherlock, Professor and Mrs. R. S. Tarr, Mr. D. W. Weeks, Mrs. F. H. Wheeler, Mr. and Mrs. E. C. Anness, Mr. and Mrs. Gerald S. Curtis, Mr. and Mrs. A. S. Cordes, Mr. Richard Churchill, Mr. W. W. Dickinson, Mr. W. J. Harkness, Mr. and Mrs. Wilbur W. Hubbard, Dr. N. P. Shobe, and Miss Laura A. Smith.

Cedric.—Sailing Saturday, Oct. 2: Colonel and Mrs. K. Lean, Mr. H. F. Osborn, Jr.; Dr. Balcombe Quick, Mr. and Mrs. Leslie Ravenscroft, Mr. J. Ernest Singleton, Professor George Adam Smith, Mrs. Somers, Mr. John McClure Wiley, Mrs. Wiley, Mrs. H. M. Winslow, Mr. and Mrs. William W. Allen, Mrs. R. F. Armstrong, Mrs. Wilson S. Bissell, Miss Margaret Bissell, Mr. Ulysses Schuyler Catlett, Mrs. Catlett, Mr. and Mrs. W. M. Chadwick, Mr. Victor H. Dowling, and Professor Harold D. Hazeltine.

Columbia.—Sailing Saturday, Oct. 2: Mr. Robert A. McCall, Mr. and Mrs. James Park, Miss Rebecca Schenck, Mr. Archibald Stewart, Miss Violet J. Stewart, Mr. John M. Wiley, Mr. and Mrs. Adam Cotteral, Mr. B. L. Duryea, Mr. Thomas W. Forrest, Miss Edith Hunter, Mr. Alexander L. Mitchell and Miss Mary Mitchell.

Kroonland.—Sailing Saturday, Oct. 2: Mr. Donald B. Brockett, Miss Cora B. Clark, Miss Margaretta Fleming, Miss Susanna Fleming, Mr. William Frick, Miss Bernadette Imwalle, Miss Georgie Morgan and Miss Mary B. Robinson.

Mauretania.—Arriving Thursday, Oct. 2: Dr. and Mrs. Henry D. Chapin, Mr. and Mrs. W. Campbell Clark, the Misses Clark, Mr. and Mrs. Rensselaer W. Cox, Mr. Eugene Delano, Miss Delano, Mr. and Mrs. Frederick W. Cunther, Mrs. C. F. Holmes, Mr. and Mrs. A. Lawrence Hopkins, Mr. and Mrs. Richard Agar, Mr. and Mrs. Eliot S. Atwater, Miss Evelyn Atwater, Mr. Morton Atwater, Mr. and Mrs. Edson Bradley, Mrs. Henry C. Brewster, Miss Editha Brewster and Mr. and Mrs. Henry W. Bull.

Minnewaska.—Sailing Saturday, Oct. 2: Colonel Tazewell Ellet, the Misses Ellet, Mr. Rodman, Mr. W. C. Ellison, Mr. Edwin Lockhart, Mrs. Lockhart, Mr. E. Parker Miller, Mr. R. M. Phillips, Colonel George F. Schayer, Mrs. George F. and George F. Schayer, Mr. M. F. Tayler, Dr. John Warren, Mr. and Mrs. George F. Arnold, Mr. and Mrs. James M. Barney, Mr. Charles H. Campbell and Mr. Eugene H. Costain.

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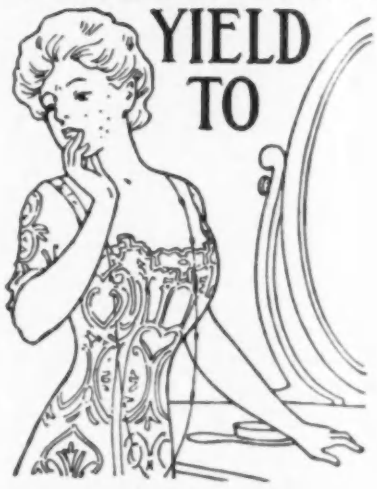

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MUSIC

AFTER struggling vainly for days to stem the financial tide setting against it, the Italian Grand Opera Company, playing at the Academy of Music, succumbed last week, and closed after four weeks and one day. There have been many other performances of dollar and a half opera at the Academy, but none of them approached those which this organization provided, and which for once fulfilled managerial promises.

To those familiar with the inside workings, what happened did not come as a surprise, for ever since the first night in the Fourteenth street house the directors of the company have not known what harmony was. Long before the season began there was a difference of opinion in more respects than one as to what should be done, and after the first week the tension grew more acute, and within two weeks after the premiere presentation the general manager of the organization, Antonio Ferarra, resigned under pressure.

But if matters were strained before he left, they grew worse after his departure. No one connected with the company appeared to have any definite idea of how an opera company should be conducted, and instead of any system in the administration of affairs, there was only constant bickering. Then a woman, Mrs. A. Stewart Appleton, stepped suddenly into view with a proposition to raise a large sum of money, and this being precisely what was most needed—next to experienced management—the directors promptly voted her general manager in place of Ferarra, and an arrangement was made whereby, by giving a note for $2,000, she became owner of the stock belonging to the former business head.

But Mrs. Appleton asserts that she was reluctant to interest her friends until it had been demonstrated that the season was to be more or less a financial success, and inasmuch as the weekly expense footed over $8,000, and the Italian company's share of receipts for a corresponding time was somewhat less, this was impossible. So the bickerings went on for a few days, and then the directors held another of their numerous meetings and Mrs. Appleton getting up one morning to learn from the newspapers that she had been deposed, became exceedingly wroth and expressed her opinion of President James E. Brande, as well as of Giuseppe Pinsuti, who originated the plan to bring the company into existence, in no complimentary manner.

For another few days it looked as though Celestino Piva, one of the wealthy Italians of New York City, and a group of his friends would raise a large fund to give the Italian Grand Opera Company the assistance it required. It was purposed to install Ralph Edmunds, formerly of the Metropolitan Opera House, as business manager, with full power to act as a capable business manager should, but, because it was not possible to secure the stock in the precise manner desired, the plan for reorganization fell flat, and thereafter it was evident that the company would have to retire.

The question as to the suitability of the Academy of Music as a place in which to give popular-priced opera remains unanswered. Some assert that it is in the right location, while others take the opposite stand. One expert states that the effects of the Italian company proved one fact conclusively: that this sort of opera is bound, ultimately, to become a fixture in this city. Certainly, if this be so, the organization which performed so gallantly has done a greater good for the cause than any other previously appearing in New York, and under the circumstances, is entitled to everlasting credit.

Oscar Hammerstein, who is busy with his preliminary season at the Manhattan Opera House, smiled when he learned of the collapse of his rival, for, although it is improbable that the Manhattan suffered any considerable loss of patronage through the operations of the Italian company, Mr. Hammerstein seemed to think so. Now, and until November 15, when the Metropolitan Opera House opens, he will have no competition, and this suits the hard-working impresario completely.

At the same time it is questionable if he will try again to give opera at two dollars. The attendance has been gratifying, but it has not enabled Mr. Hammerstein to make any money. Some people, who keep track of such things, say that he has lost a little, which would not be remarkable considering his expense, for he has given admirable performances. Just now the Manhattan one-man director is looking eagerly forward to the regular season which he will start a week earlier than he originally announced. Therefore, on November 8 New York opera-goers will gather to listen to the first performance in this country of Massenet's "Herodiade," and a week later the Metropolitan will ask for public favor with Ponchielli's "La Gioconda."

Among the opera singers who have recently arrived in this country, ready for rehearsals soon to begin, are Johanna Gadski, Geraldine Farrar, Antonio Scotti, Mme. Mareska Aldrich, Glenn Hall, one of the new tenors engaged for the Metropolitan, and Rita Fornia. All of these artists are to appear at the Metropolitan. Among the other persons connected with this company who have reached New York in the past few days are Alfred Hertz, conductor; Eugenio Tango, one of the new conductors of the Metropolitan; Max Bendix, formerly concert-meister for Theodore Thomas, who is to have a Metropolitan conductorship, and Andreas Dippel, administrative manager of the Broadway temple of music.

There is much to be done in the short time remaining for the preparation of the first few weeks' repertoire at the house where society gathers in greatest numbers, and from the announcements it is evident that the Metropolitan intends to surpass all previous operatic achievements. With the array of singers, conductors and operas, which will be in order at the two big houses of New York this season, there is small doubt that it will be the most remarkable year of opera this country ever has known.

Mme. Marcella Sembrich, who has retired from opera, arived in America a few days ago, and will immediately commence her concert tour, which is to last for twenty weeks. While Mme. Sembrich will be missed by opera-goers, who have long looked upon her as the greatest of coloratura sopranos, they will have a chance to hear the great artist in song recital, in which she is as perfect a singer as she is in opera. Besides, patrons of music in other cities than the few large ones, which formerly it was possible for Mme. Sembrich to visit, will now be enabled to enjoy her almost perfect art.

ART

EXHIBITIONS NOW ON

New York. Metropolitan Art Museum. Loan exhibition to commemorate the Hudson-Fulton celebration. Until November 15.

Lenox Library. Exhibition of prints, maps and books to illustrate the Hudson-Fulton celebration.

Astor Library. Collection of colored prints of uniforms of the United States army in various periods.

National Arts Club. Loan exhibition of paintings and prints illustrating three centuries of New York, as part of the Hudson-Fulton celebration. Until October 18.

Duveen's. Collection of original Wedgewood pottery.

Print Cabinet. 4 West 40th Street. Engravings by Marc Antonio Raimondi and his followers. Until November 1.

New York Historical Society. Exhibition by the Society and the Colonial Dames of America, of historical paintings, art objects, books, etc., to commemorate the Hudson-Fulton celebration.

EXHIBITIONS TO COME

New York. American Fine Arts Galleries. Twentieth annual of the New York Water Color Club. October 30 to November 21. Exhibits received October 15 and 16.

Philadelphia. Art Club of Philadelphia. Twentieth annual of oil paintings and sculptures. November 1 to December 5. Exhibits received October 20, 21 and 22.

GOSSIP

THE different exhibitions now being held in New York as part of the Hudson-Fulton celebration have formed one of the most interesting as well as instructive features of the celebration. That at the Metropolitan Museum, which

(Continued on page 632)

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PHILADELPHIA

ART

(Continued from page 631)

will continue until November 15, is, of course, the most important, as the Dutch paintings contained in it are the finest collection of such works ever shown in this country.

The exhibition at the New York Historical Society's building, which opened September 27, consists for the most part of historical objects connected with Robert Fulton and his time. Here may be seen portraits of the inventor by Benjamin West, Sir Thomas Sully, John Wesley Jarvis, Robert Le Fevre and one by Fulton himself, besides a number of miniatures. At the National Arts Club is shown an interesting collection of prints illustrating New York City from 1609 until the present day.

A most excellent exhibition of Wedgewood pottery was opened at the Duveen Galleries, in New York, last week. It is the largest collection of this pottery in existence, combining the collections of the late Lord Tweedmouth and Sir Arthur Sanderson, and contains many rare and beautiful specimens.

One of the most recent additions by Mr. William J. Evans to the collection he presented to the National Gallery of Washington, is Evening on the Hudson, by Leon Dabo, which shows the Hudson and Palisades bathed in the last rays of the setting sun. Another painting by the same artist, entitled Dawn, which also depicts the Hudson River, but enveloped in the early morning lights and rising mists, has been purchased by the Art Association of Muncie, Ind., for its permanent collection. This painting was exhibited at the association's recent exhibition.

It is reported from Antwerp that the celebrated painting by Van Orley, done on wood in the year 1535, and called The Last Judgment, has been sold and will shortly be brought to New York. The price paid and name of the purchaser have not yet been disclosed.

FASHION DESCRIPTIONS

PAGE 593

LEFT FIGURE.—Beautiful fur carriage costume. The skirt is of sable broadcloth, with an apron of sealskin heavily embroidered in gold soutache. The coat is of sealskin with collar and revers of Russian sable. These revers are narrow in front, then broaden toward the bottom, forming a broad band which runs around the edge of the coat. Smart hat of sable cloth and velvet, turned up on the side with a buckle and two lyre quills.

MIDDLE FIGURE.—Beautiful costume in gray from Callot. There is a long, circular skirt of silver gray broadcloth with five folds at the bottom, and a long, loose coat of darker gray velvet, with sleeves and small shoulder pieces of chinchilla fur. Deep revers of gray broadcloth run the length of the coat in the front and the back. Silver gray passementerie trimmings are placed under the arms and at the front of the coat. Turban of gray velvet and fur.

RIGHT FIGURE.—Coat of sealskin with bands of chinchilla which make a border all around the coat and form open sleeves. Trimming of sealskin buttons and gold braid. The skirt worn with this is of taupe gray broadcloth, with a deep him which is trimmed with seal buttons. Hat of gray beaver trimmed with coque feathers.

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LEFT FIGURE.—Storm cape of dark blue waterproof silk, with a high turndown collar and black jet buttons.

MIDDLE FIGURE.—Coat of striped cheviot, with deep revers trimmed with black moiré and soutache. Pocket on either hip.

RIGHT FIGURE.—Dark blue cheviot cape, with openings through which the arms can pass. High turndown collar and pipings of black satin. Large black jet buttons.

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LEFT FIGURE.—Tailored costume of dark blue zibeline, with a semi-plaited skirt. Black silk braid trims the coat and skirt, and black moiré forms the long, sloping revers. Collar of Persian embroidery.

MIDDLE FIGURE.—Coat of Hudson seal and skunk.

RIGHT FIGURE.—Black velvet suit elaborately trimmed with satin and braid. Coat in Russian effect, with a high turndown collar.

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LEFT FIGURE.—Quaint house gown of old blue taffeta, made with a short draped tunic which reaches to just below the hips. The plaited skirt has three rows of blue velvet ribbon at the bottom, and bias folds of drapery hang down the back. A soft fichu of transparent tulle drapes the arms and forms a square, low neck. Plaited velvet ribbon borders the tunic and fichu. The finishing touch is given by a garland of various colored chiffon roses which runs around the shoulders and finishes in front with one large five-petaled flower made of pink satin.

MIDDLE FIGURE.—Sumptuous gown of fine black net embroidered with spangles in a bowknot design. Black satin forms the broad belt, streamers and the bias folds at the top of the transparent hem. The bodice is formed of a cape effect which is bordered with bands of jet and weighted by jet tassels. Lining of white satin.

RIGHT FIGURE.—Gown of striped chiffon velvet in a cèdre green shade. The long, circular skirt is caught in at the back with a band of rich embroidery in gold and hunter's green. The same embroidery is shown on the bodice and sleeves. A plissé of white taffeta is displayed in the short slashed sleeves and on the shoulders in bretelle effect.

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LEFT FIGURE.—Walking suit of purple broadcloth having a plaited skirt, and a coat made in Russian effect with a high standing collar of silver embroidery. The straps are piped with black satin and trimmed with tiny buttons and soutache braid. Hat of mauve silk beaver lined with self-tone brocade and trimmed with coque feathers and purple ribbon.

MIDDLE FIGURE.—Afternoon suit of sage green cheviot, with a long, plain skirt which fastens on the side. The coat has long, sloping revers of white satin trimmed with gold lace. The vest is also of white satin embroidered in gold and green. Hat of sage green velvet lined with white and trimmed with dark green plumes.

RIGHT FIGURE.—Suit of palest green broadcloth. The coat is draped and has deep, square revers. A band of plaited silk runs under the arms and across the back. There is a tiny vest of plaited white satin, and a plaited velvet collar trimmed with buttons and braid.

SEEN IN THE SHOPS

(Continued from page 604)

great richness. The price is $4.50 the yard, and it is thirty-six inches wide.

SATIN ANGLAISE

is the accepted material for satin evening gowns. It is brilliant in finish yet crêpelike in substance, and lends itself to draping most delightfully. This material is an adaptation of the old time satin and has become a standard fabric for evening use. Its wearing qualities are excellent and it can be cleaned many times over without injury. Its cost is $3, width one yard.

More popular than ever is bengaline silk, which always appears rich and dignified. It, too, has been softened since last year and is more than ever manageable. A 44-inch width comes at $3. Also there is a fancy bengaline, the cordings in several sizes, giving a less set effect. This is narrow and sells for $1.50.

MISSES' COMBINATIONS

for the young girl and the small woman are to be had from $1.25 upwards. Prices vary according to material and trimming, for the cut in all is reliable and exact. The sizes in which these garments come are 32 and 34 bust, and they may be had in either corset cover and drawers or corset cover and petticoat. The model marked $1.25 is of nainsook, substantial but not thick, with two rows of lace insertion at the neck, separated by a band of the material feather stitched. Lace edges the bottom ruffle. At the waist there is a line of beading.

At $6.95 there is a handsome garment of very fine batiste lace trimmed, a fitted princess cut, long seams from neck to flounces. This flounce has three rows of insertion and lace, with embroidery to head it through which ribbon is run. The fastening is in the back under a flap. A most practical model in this department is one without any lace at all, just a very simple machine embroidery. The sleeves and neck have scalloping to finish them, and around either petticoat or drawers is a ruffle with scallops and a few polka dots. There is no wear out to such sensible materials and it is the best sort of purchase for school wear.

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CRÊPE CACHEMIRE

has a lustrous satin face and is woven of silk and wool, a fine twill showing at back. It is marvelously flexible and soft, the texture rich and the draping qualities perfect. The color list includes: Salome pink, a pale peach tint; orient blue, which has a silver tone; moutarde, the shade of French mustard; pastel parme violette. In pinks are the following: Calypso, a pale yellow-pink; corail, japona, which is a deeper coral; vieux rose in a pastel shade. Blues have Nattier, Caspienne and hyacinthe, the two first with a gray-green cast and the latter with a bluet tone. Vanille is a chocolat au lait shade. Or is a green gold.

DRAPE DE NYMPHE

is a satin faced silk and wool material, with a fine diagonal weave back, that comes in beautiful shades of the newest colors, and is light of weight and very pliable, falling easily into folds or plaits, and draping readily. It is 42 inches wide, and is found in the shades of the other silk and wool fabrics mentioned, to which must be added aeroplane, which is a misty cloud blue with a greenish cast. These fabrics may be seen in the "Blue Book of Samples."

ILIOS CRÊPE

is one of the loveliest of the new silk and wool fabrics of extremely light weight and comes with a shimmering satin face and a medium deep crimp. The colors wonderful even in these days of rarely beautiful tints. The width is 42 inches, and the price is $3.50 the yard.

NITAS SATIN

is woven of silk and wool, in a way that gives a smooth, deep surface, with an exquisite lustre. It is soft and rich in quality and effect, and is charmingly pliable, falling with the slightest motion into fold or ripple, so draping perfectly, and at the same time having sufficient body to wear without giving at stitchings or seams. It comes in the newest colorings, is 42 inches wide, the price $3.50 the yard.

IRAS CRÊPE

has a very deep crimp on the order of crêpon, and is of silk and wool, the weave unusual and smart, giving a sheer effect, although the fabric is not one of chiffon weight. The colors and lustre are lovely, all the newest tints being shown. The width is 42 inches, and the price is $1.50 the yard.

CINGALESE

comes with a slight corded effect, and is of silk and wool, with a charming lustre that is not too high nor yet is it subdued. It is shown in all the beautiful colors new this season. The width is 47 inches, and the price is $2.50 the yard.

MYRANO SATIN

is a new silk and wool fabric, with a close, fine, shimmering surface. It has the appearance of a rich, all-silk satin, combining with this a marvelous pliability which makes it particularly desirable. The colors are fascinating, each shade clear and lovely. The width is 42 inches, and the price $1.50 the yard.

THERA SATIN

This exquisite new fabric comes in a crystalline weave with a crêpe finish that gives an iridescent brilliancy to each color. It is an unusual and lovely material for evening wear and is shown only in the latest colorings. The width is 37 inches, and the price $1 the yard.

MARATHON SATIN

is of silk and wool, very rich in effect and with a beautiful lustre. It is made in all the newest shades and is one of the most effective of the new materials. The width is 36 inches, and the price is $1 the yard.

SILK AND WOOL CRÊPES

of unusual sheerness and deep crimp are 44 inches in width, the lustre soft and the colors very lovely; pistache, one of the newest greens, exquisitely tender in tone. It drapes as readily as chiffon and is a perfect fabric for elaborate afternoon or evening gowns.

SATIN ROI

is a truly beautiful fabric, with a satin face in a close, firm appearance, through which an indistinct diagonal weave is seen, and a wool back which gives weight and an indescribable luxurious softness to the material, delightful to touch and to see. It is exquisitely pliable, draping with readiness into any fold or curve desired, and is clinging, though firmly woven. It comes in white and colors, and in black. The width is 41 inches, and the price $4.50 the yard.

CRÊPE POPLIN

is a silk and wool poplin, with a fascinating crêpe finish; the width 46 inches. The lustre is soft and the material very pliable, though firm of weave. It comes in all colors.

CRÊPE EOLIENNE

is heavier than the usual silk and wool eolienne, and has a lustrous crêpe finish. The width is 48 inches, and the fabric is very desirable, as it drapes or plaits to perfection, besides looking smart when plainly made.

SILK AND WOOL BEDFORDS

come in the best colors of the season, with a round or a flat cord effect. The width is 46 inches.

SILK AND WOOL DIAGONALS

are in two-shade effects of each color, this caused by the silk diagonal stripe having a brighter lustre than the wool. The width is 46 inches.

MOIRÉ WALKÜRE

is a dull finished moiré with narrow watered effect, made of silk and wool, in a soft, clinging quality, that drapes exquisitely, but is of good weight. The widths are 31 and 42 inches, and it comes in all colors and black.

MOIRÉ PARSIFAL

is a wide waved moiré of silk and wool weave with dull finish and perfect draping qualities, the fabric soft and clinging and in medium weight. It is shown in black and colors; the widths 31 and 42 inches.

MOIRÉ GRANVILLE

is a silk and wool, dull finished moiré, with medium sized watered effect, wonderfully pliable and soft in texture, draping in clinging lines. It is made in all colors and black; the widths 31 and 42 inches.

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comes ready folded and can be used for piping as well as for binding edges. It is of fine lawn and comes in colors, black and white.

Note.—Readers of Vogue inquiring for names of shops where fabrics described in this issue can be purchased should enclose a self-addressed, stamped envelope, and state page and date.

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NEW YORK

MOHAIR AND WOOL AND MOHAIR FABRICS

THE wool and mohair material, known as bedford cord tussar royal, has a slightly raised corded effect across the width of the goods; coming in several different sized cords and in all the colors fashionable this season, besides in black and in white. The surface is very silky in appearance and durable in quality, at the same time the fabric is pliable and soft for draping purposes, though it does not crush easily. The width is 44 inches.

SATIN FINISH TUSSAH ROYAL

is made with a close, rich satin finished surface, and woven of wool and mohair, coming in all colors; the width 44 inches. It drapes beautifully and combines with this the quality of being practically uncrushable, while appearing softly pliable as it falls into easy, graceful folds. It also comes in white and in black.

SATIN SUPERBA TUSSAH ROYAL

is a new effect in wool and mohair fabrics, a slight diagonal twill being discernible in the weave. It has a satin finish of attractive lustre and is very pliable and resilient at the same time. The width is 44 inches and it is made in white, black and colors.

OTTOMAN TUSSAH ROYAL

shows the wide and rather flattened cross wale of heavy ottoman silk, and is a wool and mohair material with a charming lustre that is permanent. It falls easily into plait or fold, but does not crush readily; the width is 44 inches and it is made in colors besides black and white.

PANNE SATIN TUSSAH ROYAL

is mixed wool and mohair in black only, and has a very lustrous surface with long, silky nap. It is exquisitely soft and pliable, but does not crush, and comes in a 44-inch width.

POPLIN TUSSAH ROYAL

has the fine, close corded effect of poplin and is woven of wool and mohair, the latter giving a beautiful silky lustre to the goods that is lasting. It is pliable, though firm in weave, with resilient qualities. The width is 44 inches.

TUSSAH ROYAL SATIN

comes in different width diagonal wales, and has a high lustre, the surface close and fine. It is beautifully adaptable to all forms of draping and of a rich, soft quality, though practically uncrushable. The width is 44 inches, and it is made of wool and mohair.

TUSSAH SUPERBA

In this the weave resembles cachemire with a very high lustre, the surface free from knots and the material unusually pliable, soft and durable. It is woven of wool and mohair, and the width is 44 inches.

NANKIN CORD TUSSAH ROYAL

has lustrous stripes in cachemire weave and various styles on a ground that is in a fine grosgrain weave with subdued lustre. It is soft in appearance and extremely smart in effect, and is also resilient to a degree that renders it practically uncrushable. The width is 44 inches.

BLACK MOHAIR SUITINGS

MOHAIR CARABINE

has a new effect in weave, as an indistinct chevron shows throughout a pebble weave, the result very attractive, for the pebble weave gives a crisp appearance to the fabric, rendering it distinctly smart. The width is 44 inches, and it is lustrous and resilient, the black very brilliant and clear in tone.

MOHAIR CÔTELINE

shows stripes in lustrous and dull finish alternating with good effect. It comes in costume weight; the width 44 inches, and the shade of black is clear and bright.

MOURNING BRILLIANTINES

for second mourning come with black and white effects of stripes and fleckings, the stripes not in solid lines, but pricked in white, as are the broken checks or other designs. The width is 42 inches and the finish is dull.

CORDED HAIRLINE STRIPE MOHAIRS

which are in black only, show many varieties of stripes, the cordings in hairlines and not very prominent. These have a subdued lustre and are 42 inches wide.

DIAGONAL STRIPE MOHAIR BRILLIANTINE

has narrow stripes in diagonal weave alternate with narrow pebble weave stripes at half-inch spacings. It is a light-weight mohair with a bright finish. The width is 42 inches.

GRAY MIXTURE MOHAIRS

are made with a dull finish and in tweed colorings, a cloth effect being given to these suitings. They have corded hairline stripes at intervals, are 42 inches wide, and come also in tan shades.

SEMI-MOURNING MOHAIRS

in black and white checks, from pin size to 1¼-inch squares, are shown with the white unusually clear and bright, and the black a deep jet. The surface is absolutely free from nap, and the weight is over medium. The width is 42 inches.

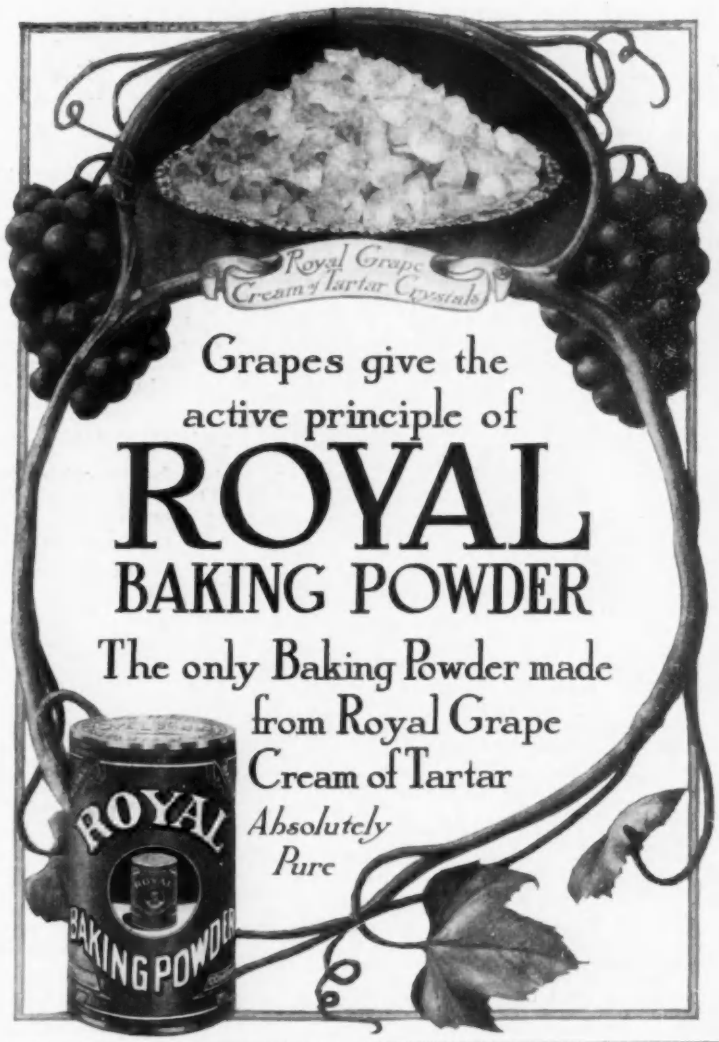
CRAVENETTED CORSICAN MOHAIR SUITING

comes in dark and in medium colors, either plain or striped, the stripes of herringbone or other fancy effects. It is a wool and mohair material of good weight, and is 54 inches wide.

COLOR LIST OF SILKS

CENDRE DE ROSE, an old rose shade that might be called burnt rose; elude, a grayish purple; simarre, a pink on the salmon shade, pale and clear; volubilis, a pink tone of fawn color; cyprus, an apple blossom pink; caspienne, a sea blue; old gold is a pale shade of gold with a green cast; poussière de brique is a grayish brick dust color; chair is a pale yellow peach tone with just a tinge of pink; epi is a melon yellow; begonia, a tender pink; calypso, a deep shade of begonia; ambre, a deep golden shade on the old gold tint; rougir is a deep old rose; nymphe, a grayish old rose; cendre de violette, gray with a faint purple tone; epuise, a deep gray-green; feutre, a still darker shade of this green; cornflower blue, a light medium shade with just a suggestion of mauve in it; turquoise has a green tone; crevette is a soft yellow with a decided tinge of pink; corail japona, a deep, rosy yellow; faience, a very deep delft blue; dove gray is in a pale tint; framboise, pale raspberry pink; tamaris is a little deeper; germaine gaulois, a pale olive green; praline, a brown-toned old rose; cendre d'helio, a dusty amethyst; saxe, a delft blue in medium, shading green; Concord, a grape purple; gendarme, a deep metallic blue; clematite, a gray clematis purple tint, very fetching, and Drécoll and amethyst are both violet shades toning gray; the former the darker of the two; tilleul is a pastel olive, bronze, also has an olive tendency; petite feiulle, a deep bronze green; cendre de rose, cendre d'heliotrope and cendre de violette are all ashy shades of the flower they name; haricot rouge, a dark brown-red; mousse, a gray-green; pacifique, a deep sea blue; bleu ancien, a tapestry blue with a green tone; jeanne halle, a very deep gray-blue on the cadet blue order; cacoa, a dusty brown; pouissière de brique, a dusty red-brown; Murillo, a very pale azure; samos, a very pale apricot; stylet, a light silver gray; credence, a burnt rose or the color of a dead rose petal at tip; tunique, a wood color with a rich reddish tint; Portugal, a shade deeper than nattier blue and on the same order; miel, the color of honey; artichaut, a dark green-gray; merisette, a burnt old rose; lie de France, a reddish gray-brown; tiercelet, a green-gray or stone color; ecuriel, a medium gray; menton, a pastel blue; gondole, a silver blue, very pale; emerald, in a very clear tone; comète, a shade of amber, over medium; bisque is a very pale crust color; Napoleon buff has a brown tone; glacé framboise, a very pale old rose with a grey tinge; vieux rose, a deeper shade, and moyenâge is still deeper; corail, a brownish ashes of rose color; heron, a pale blue-gray; geranium, on the order of flame color; chasseur, a deep, smoky blue with a green cast; thym, a deep peacock blue; acajou, a dark brown; raton, a green-gray; bronze green has an olive tone; rouen, a very dark navy blue; black, white and ivoire also come in all the silks, which may be seen in the "Blue Book of Samples."

Note.—Readers of Vogue inquiring for names of shops where fabrics described in this issue can be purchased should enclose a self-addressed, stamped envelope, and state page and date.



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Nearly every woman in this country knows Miss Kellerman by reputation—thousands have seen her perform at the leading vaudeville houses.

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ANSWERS TO CORRESPONDENTS

FEES

ANY reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.00.

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

TO INQUIRER

KINDLY inform me of the prevailing shades and kind of cloth to be used by well dressed men for business or sack suits, this fall and winter. Also tell me how to have the same made up into a stylish suit.

Ans.—While it may safely be said that the prevailing cloths of this season for sack suits will be soft finished worsteds and cheviots in brown and gray mixtures, browns with red and green in the threads, browns and grays with overplaids or checks in harmonizing or contrasting colors, blues with self stripes, etc., the variety is so large and the selections so little limited by fashion that so long as a cloth is of good quality, intrinsically good looking, not too loud in tone, nor too common in pattern, and stylish, it matters little what may be its exact shade or design. Lines and shadow stripes have been so much used in recent seasons that we should rather advise checks, or overplaids or close mixtures, but it is largely a matter of personal taste.

As to cut and finish, we should advise simplicity. There has been so much attempt at individuality by means of extreme cut, peculiarly set pockets, odd spacing of buttons, various designs of turned back cuffs, etc., by the cheap trade, that the best tailors are tabooing all that kind of thing. Shoulders should have no padding, in other words should be sloping rather than built to an unnatural squareness; collar medium; lapels fairly wide and long; front straight or moderately rounded, but not sharply cut away; three or four buttons in front (three is more usual) breast pocket; side pockets covered by simple flaps, cut to follow lines of front edge; back moderately shaped or straight hanging as preferred; vent in middle back or vents in side seams, or none, as preferred; length medium and sleeves finished with real buttoned vents, not simulated ones. Waistcoat should be fairly long, with moderate points at bottom and should be moderately low cut at neck. It may have five or six buttons and a collar or not as preferred. Most waistcoats are made without. Trousers should be medium in width and straight in cut and should be made with belt loops and small buckles on sides. They may have turn up or not at bottom as preferred.

TO L. G.

Please suggest something for an evening reception. We have large hall, living room, dining room and den. How many persons should be in the receiving line? Suggest what to serve, etc., and something in the way of entertaining the guests.

Ans.—For an evening reception we think music is the best form of entertainment. Have your rooms arranged with palms and flowers.

Serve supper at eleven, either at small tables if your dining room is large enough, or have a buffet supper. If the latter, put a handsome cloth or set of fine doylies and centre piece on your table, a large bowl of flowers and greenery in the middle of the latter, and shaded candles or table lamps, then put dishes of candy, cakes, sandwiches, etc., on the table and at either end a chafing dish of oysters or lobster Newburg. On the sideboard have ready piles of plates, forks, napkins, etc. Have two or three waiters to serve. A nice menu would be, Bouillon, Lobster Newburg, Chicken Salad, Sandwiches, Ices, Cakes and Candy. Black Coffee, Apollinaris and Champagne to drink.

If you have daughters you may invite a few of their girl friends to help entertain the guests, also one or two of your friends, but only you and your husband should receive the guests at the door of the drawing room. The fashion of a long receiving line went out some time ago. If the reception is given in honor of your daughter or a friend then she should receive with you, but otherwise not.

TO F. B.

I wish to give a dinner for a bridal party, the wedding to be in October.

Ans.—The color scheme for the bridal party dinner could be either white or yellow, or a combination of the two. In the centre of the table place a very large, flat bowl filled with yellow and white chrysanthemums and four small bowls on each corner. Have candlesticks with yellow chrysanthemum silk or paper shades; six or eight lights will be necessary.

Fancy dinner cards are seldom used, but if you wish to have them, you can purchase some very pretty ones from Reed & Barton, Fifth Avenue and 32nd Street, who make a charming bridal novelty to be used as a place card. This is a lady's slipper made of white paper and tied with a white satin bow. The price is four dollars a dozen. There is also a very beautiful dinner card about six by eight inches, hand-painted with figures of brides, etc., for two dollars apiece.

If your evening party is to be a large affair, dancing or cards are the best ways of entertaining your guests, unless you have a musical.

A menu for your dinner is:

Grape Fruit Cocktail
Consommé
Sweetbreads en Petits Caisses
Filet Mignon
Sauté Potatoes — Mint Jelly in Moulds
Small Lima Beans — Endive Salad
Fancy Ices
Cake — Bon-bons

Serve champagne or sparkling burgundy throughout the dinner, and liqueurs and coffee afterwards in the drawing room.

Menu for supper:

Russian Caviar on Crusts of Toast
Bouillon
Chicken Patties — Celery Salad
Ices
Cakes — Candies

Champagne or a good punch should be served during supper. Also have whiskey and gin with siphons and Apollinaris for those guests who may prefer a highball to wine.

TO H. M.

Will Vogue kindly tell me whether it is correct form to address a gentleman who is a professor in a college in a dinner invitation or in personal conversation as Professor Brown, or as simply Mr. Brown?

Ans.—We consider it better form when writing or speaking to a college professor to address him as Professor rather than Mr.

TO C. W. B.

I wish to entertain about twenty-five ladies, who are members of an art club, at a picture puzzle party. I should like the subjects of the pictures to be from the old masters. Can you advise me where I could rent them as I would not care to purchase them?

Ans.—We have no doubt that you could get puzzle pictures of art subjects either at E. P. Dutton & Co., or from the Puzzle Exchange, New York, but these would be quite expensive, running from $2.00 to $5.00 or $6.00. Perhaps it would be much better for you to get just the simple pasteboard puzzles from M. T. Sheahan, Boston, Mass. Among his 10c. puzzles the most interesting that we have seen are: Three Boatmen of Barcelona, The Shoemaker, The Doctor, In a Bad Fix, A Thousand Terrors, Highland Cattle, Sheep in Fold, Coasting, Heart's Desire, Summer Days in Holland, Winter. In the 25c. size "The Farmer's Daughter," and "Calling the Ferryman" are both good subjects.

You can rent puzzles from the Puzzle Exchange, but we think you would find the cost much more than buying these inexpensive puzzles outright, as they are quite good enough for an afternoon entertainment.

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just from the hands of our best designer. Received at once with a degree of favor which promises to make it one of the signal successes of the season. Its distinction of line and rich simplicity of detail and finish go far to explain the

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"Semi-short" vamp. In patent colt or gun metal. Very Smart.

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The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes, 25c. and 50c.

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Ganesh Balm Cream, $3, $1.50, 75c., can be used for the most sensitive skin, unequalled as a face cleanser and a skin food.

Patent Ganesh Chin Strap is made of specially prepared elastic, the secret of which is known only to Mrs. Adair. It is soft, pliable and light, holding the face in position during the long hours of sleep, it removes double chin, restores lost contours, takes away the line from nose to chin, **$5. Double Straps**, to prevent snoring, **$6.50.**

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Hygienic Face Massage and Electrical Face Treatments (Vibro Treatment included) at Mrs. Adair's Rooms, cost **$2.50** (course of 6 treatments **$12**). Ladies only are received.

Mrs. Adair invites consultation and correspondence on all questions of Beauty, Health and Hygiene all being answered without charge. Only a few of Mrs. Adair's preparations are here given. (Her Price List Booklet which is FREE contains full list of preparations, appliances and treatments. Write for it.) Mail orders have prompt attention. Full directions for Home Treatment.

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Write for Booklet "V" telling how to fit and lace your corsets

The Warner Brothers Company

New York Chicago San Francisco

AS SEEN BY HIM

(*Continued from page 592.*)

go around with them. Be of them. Join in their sports. Belong to their clubs. It flatters young men, when older men take interest in the things they take interest in. Never have anything to do with the unwise person who is old. Keep clear of those awful old people who are always talking of the glories of their far-off youth. Fly from them. Never have anything to do with bores. Never be bored. Be gay and brisk and cheery, and sporty, and have the desire to keep young—and eat or drink anything you like."

Lord and Lady Algernon Gordon-Lennox are among the latest arrivals from Europe. They arrived in time to witness some of the famous celebration, and they have been the guests of Mr. J. Pierpont Morgan. Lord Algernon Gordon-Lennox is a brother of the Earl of Richmond. Lady "Algy," as she is called, was one of the beautiful Maynard girls. She is a sister of the Duchess of Sutherland, and of the Countess of Warwick, and a half sister of the Earl of Rosslyn. She has paid several visits to this country and has a great many friends here. It is doubtful if the Duchess of Sutherland comes over this year. Her friend, Mrs. Ben Guinness, is in deep mourning, and the house in Washington Square may not be opened.

Many of our other foreign visitors are going home, but they will be replaced by others who are to pass the winter with us. We have even had much Japanese royalty here this autumn, but the Prince and Princess Kuni paid more or less an official visit. They were, however, entertained by Col. Robert M. Thompson.

FIT CELEBRATION DECORATION

As an aftermath of the festivities which passed into history a fortnight ago, I would say that I was much struck with some of the decoration on private houses on the avenue. The widening of that thoroughfare, although it leaves architectural monstrosities in the way of dismal little doors, gives artistic relief in the destruction of the hideous high stoops, and has improved it wonderfully. I admired greatly the two enormous flags which extended over nearly two stories of Mrs. Vanderbilt's residence. The flags were extremely handsome, and the peculiar architecture of the house precluded any elaborate system of banners and drapery. Again, at the home of Mr. and Mrs. John Innes Kane, there were floating from the windows on Fifth avenue and Forty-ninth street, two venerable flags, each having a history. The house is a massive Eighteenth century structure, modernized. It has all the charm of a great London town house, with the grace of the Italian renaissance, it being one of the last works of the late Stanford White and the late Charles McKim—irreparable artistic losses to New York. In each case, the decoration of the town residence was a gracious act, as neither Mrs. Vanderbilt nor Mr. and Mrs. Kane were in New York. The Metropolitan Club, another Stanford White creation, was simply but beautifully decorated in the same manner—with one great flag draped over the two centre windows; and small stacks of the Hudson-Fulton standards on either side. The twin homes of Mrs. William D. Sloane and Mr. Henry Frick—known as the Vanderbilt houses—the latter having been the William H. Vanderbilt, and later the George Vanderbilt residence—were decorated in a uniform manner, as were also the Twomblys and the Webbs, likewise twin houses.

PARIS

(*Continued from page 596.*)

to a narrow velvet band; meeting on the shoulders, it lengthened in double lines down the middle of the tight sleeves to the elbow. With its slight fulness the lower part of the corsage was thrust inside the top of the skirt. Tucked white mousseline, laid over green tulle, made the little guimpe and the long tight undersleeves; green velvet banded the wrists and ran a tiny line at the top of the choker.

SMART BLOUSE

Printed in cashmere colors on tulle, trimmed with gold ribbon, and belted with gold, worn by a russet blonde of exquisite coloring, was a blouse that struck a wholly decorative note in a costume of warm, ecru-colored cashmere. The short skirt had a few flat plaits laid on the sides, edged with brown and gold cord, and set with small gold buttons set inside brown rims. Braid and buttons, and hemmed double revers of black satin and cachemire finished the fronts of the adorable little coat, and its short, flaring basques were belted with black satin to match the revers. Of black velvet, with a small plain brim and immense beret crown, her hat was trimmed only with a band of gold ribbon twisting into a smart bow at one side.

SHORT COAT COSTUME

Still another short-coated costume was of black satin. Velvet hemmed the skirt, its upper edge cut into round scallops, finished with a large, silk-covered cord. The coat was hemmed with velvet, and had a wide collar and large square cuffs of it, all finished with the silk-covered cords. Closed on the bust with two large buttons, just below, it was cut out into a hollow square, leaving the sides to fall in slightly rippling folds. Below the closing the wide wrinkling velvet belt of the corsage was seen.

BLOUSES AND BELTS

Worn with a smart traveling costume of soft blue serge, I noted a particularly fetching blouse of blue silk, of the shade of the serge, marked off into nearly invisible checks with a darker shade. Made on severely simple lines, all the seams were finished with a rather large cord, covered with bias silk. The cord edged the flat shoulder bands; it was inserted in the seams of the armholes; it joined the high cuffs to the fullness of the sleeves, and marked the joining edges of the stud band. Embroidered with blue were turnover cuffs and a little collar of extremely coarse white linen that added their chic to the whole. A tiny butterfly bow of the embroidered linen joined the collar. Shopping a little after tea, I found these blouses at a smart house of the Rue de la Paix, ready to be copied in all the shades of the woolen materials designed for morning wear, or for journeys. Donning one to show me, the mannikin added to it a most fascinating belt of wide black elastic. Rather wide, it beautifully curved to fit the figure; clasped back and front with a long steel buckle of cut steel. It was embroidered with steel beads on the edges, and further embellished by round motifs of steel embroidery, dropping many doubled strings of steel beads. *Madame F.*

VELVET AND VELVETEENS

FOULARD velvet is as light in weight as chiffon velvet. It has a straight pile and is very pliable, draping readily into graceful effects; the widths 19 and 43 inches. It is made in black only.

CHEVREAUX FINISH VELUTINA

comes with an extremely close, fine, kid finish surface, the lustre soft and rich, and the draping qualities those of a chiffon broadcloth, so very supple is the texture. It is shown in 150 colors; the widths 24 and 27 inches.

ULTRA CORD VELUTINA

is made with a narrow wale, round cord and is lustrous, flexible and very rich in effect; the width 22 inches. It comes in 50 colors.

CREPES FOR BLOUSES

ZARIF BLOUSE CRÊPE

THIS new material is woven of silk and cotton, and is made in colors to match the new cloth fabrics. It has a deep crepon crinkle and is very pliable and soft in texture, though not limp. The width is from 34 to 35 inches.

MYTHUS CRÊPE

is also a crêpe for blouses, coming in all cloth shades, and is of cotton with a deep wide crimp, the quality fine, and the width 27 inches.

THRACIAN CRÊPE

has a fine crinkled weave, and is intended for blouses. It is Oriental in appearance and comes in 24-inch width.

SILK WARP CHIFFON CLOTH

is a silk and cotton blouse material, and is in both jacquard figures and dots or plain textile. In a width of 26 and 27 inches it comes in the correct colors to match cloth suits for winter wear.

SILK JERSEY CLOTH

THIS fabric in black is 63 inches wide, in a rather light weight and has elastic qualities without propensities to pull or sag. It is $5 a yard and has a lustrous satin finish.

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Reg. Trade Mark

We direct particular attention to our Special Order Department, in which we display a number of new models in Coats and Suits from Drecoll, Paquin, Francis, Bernard and other well known Parisian tailors.

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Coats and Wraps: Made in all the stylish new materials for walking or evening wear. $17.50, 25.00, 35.00 and 50.00.

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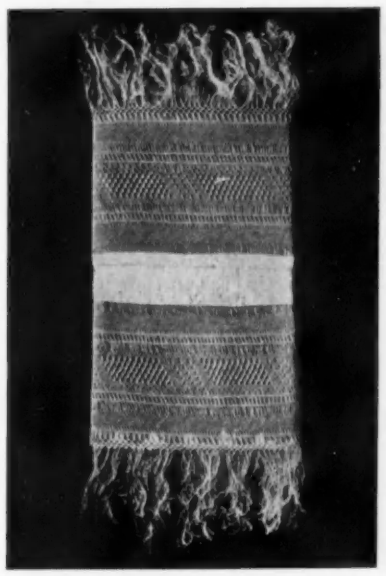
It may surprise you to know that our **Crapo** Linen Towels, for example, cost less in the long run than any good towel sold anywhere, owing to the length of time they will wear. Think of it, they have been known to wear 30 years—and then not be worn out.



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Between 38th and 39th Sts.

Write Dept. G, for illustrated Catalogue. Sample Dress Linens for 6 Cents Postage.

After Your Vacation

You, doubtless, have been exposed to sun and wind while out of town during the summer, and your skin has become tanned and burned. Nothing is more injurious to a delicate complexion. Unless you use care, the fine texture of your skin will be permanently affected.

Harriet Hubbard Ayer's

LUXURIA

will soften the skin and restore its youthful texture. Use it instead of cold cream. A few minutes spent night and morning in applying Luxuria will relieve your mind of all anxiety regarding your complexion. Buy a jar to-day. 50c at leading department and drug stores.

Insist on the genuine

If your dealer cannot supply you, we will send a full sized jar of Luxuria upon receipt of 60c.

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1 West 34th Street, New York.

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"93" HAIR TONIC

Two Sizes, 50c. and $1.00

Preserves and Promotes Hair Growth

Your Money Back if it Doesn't

Sold and guaranteed by Only One Druggist in a place.
Look for *The Rexall Stores.*

They are in over 2500 towns and cities in the United States.

UNITED DRUG COMPANY, 56 LEON STREET, BOSTON, MASS.

If it's in the Fabric we'll restore it.

New Life for Old Garments

Look over your wardrobe—open the cedar chest—if anything is soiled, spotted or dingy, don't discard it. A gown is perfectly good until it is worn out.

Footer's Dye Works

is the largest and best equipped Cleaning and Dyeing Works in America.

Wrap up your soiled silks, satins, velvets, laces, suits—anything to be cleaned or dyed—and send them to Footer's by mail or express.

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No work undertaken that cannot be done without injury to fabric, finish and lustre.

Write name and address on the package. Prices for cleaning and dyeing submitted before proceeding with the work if desired. Express allowed on all orders of $5.00 and over. Send for free book—"Possibilities of Cleaning and Dyeing"—describing our methods and giving prices.

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Send for free sample and interesting illustrated book

HAPHAZARD JOTTINGS

THE first assistant commissioner of education in New York State, Augustus S. Downing, at the recent convention of the National Educational Association gave as his opinion that industrial education means the complete vitalization of the elementary school. He stated some of the advantages to be more attention to essentials, an awakening of teachers to the capabilities of their pupils, and a clearer insight into the possibilities of directing their lives aright. The commissioner's suggestions included a more careful grouping of children with reference to their capabilities and more sane and democratic arrangement of courses of study, and a longer school day, with longer and fewer periods. Industrial education in English, for example, would simplify the course and make it such as to develop wholesome tastes for practical people. It would train to plain and forcible expression of thought concerning the things that are of real interest, and would teach boys to read to learn. In mathematics, the source of problems would be the laboratory and the shop, supplemented by problems from outside industrial life. On account of the prominent position held by the speaker as a Commissioner of Education in so important a state as New York, his advanced views were of special interest, especially as the stand he takes cannot be successfully combated.

TWENTY MILLION DOLLAR FRAUD

Now that the season of legislation is approaching, it would be well to bear in mind that among the measures to be introduced in New York's hall of State lawmaking is one establishing a system of weights and measures, which shall save the consumers from the great extortion practiced upon them by those who now manipulate weights. Dr. F. Reichmann, State Superintendent of Weights and Measures, has warned the public that the consumers of this State alone are cheated out of $20,000,000 annually because of fraudulent weighing. This official drew attention at a convention of retail grocers to such facts as that the United States is the only country on the globe which has neither a reliable system of weights and measures, nor an efficient inspection service. Last year he introduced a bill in the Legislature, establishing a proper system of weighing and measuring, but as it failed to pass, it is now his desire that, not only the retail grocers, but the people generally, shall interest themselves sufficiently to support him in a renewed effort to secure good and effective legislation. Twenty millions of dollars annually is a very considerable sum for the eight millions of people in this state to allow themselves to be defrauded of.

CUBA'S ENORMOUS RICE CONSUMPTION

A census of Cuba, taken for 1907, shows that the total population of the island was 2,048,980, of which 300,000 are to be credited to Havana. The increase of population in eight years was 477,000. There were 2,149 school houses, 3,649 teachers and 122,214 registered school children, the daily attendance being 96,301. The total area of the island itself is 41,634 square miles. The yearly consumption of rice, which was imported, was 100,000,000 pounds, which indicates great popularity for this product, as there were but two millions of people to consume the enormous quantity.

SILVERING CANDY ILLEGAL

Silver coated candy is under the ban, according to a decision rendered this summer in the United States court at Trenton, N. J., where some confectioners were found guilty of violating the Federal pure food laws, by coating candy with silver leaf. The uncontradicted testimony showed that one ounce of pure silver was used in coating sixteen pounds of candy, no alloys being employed. The physicians called in by the government testified that the absorption of silver into the system in quantities, which would follow a continual eating of silver-coated candy, would be injurious. As millions of dollars throughout this country are invested in the industry of silver coating candy, the decision, which is the first of its kind, is most important and far-reaching in its effects.

GARDEN CITY MOVEMENT

Germany has started to make garden cities, one Berlin society having acquired a large plot of land on the northern outskirts of the city for the construction, under the name of *Frohau*, of the first real garden city of the capital. This city will be built in a picturesque hilly part of the state forest; will have its own railway station, and will be laid out regardless of cost as regards external adornment. From all parts of Germany reports show that the idea has taken a firm hold of the people, the feature most insisted upon being the abandonment of the flat house, and the substitution of the small house and villa, on the English model. In Bavaria, where there is always a shortage of houses, the government will transfer for garden purposes, parts of the state forests in the vicinity of large towns. Garden cities are either built or projected at Dresden, Nürnberg, Modeburg and Karlsruhe. At Modeburg houses with large gardens for single families will soon be rentable for about $60 a year, American money. It is to be hoped that this country will soon undertake the same kind of development.

SOUTH AMERICA FOR ITALIANS

As a result of his personal investigation into the advantages of the two civilizations, Signor Ferri, an Italian statesman, declares unequivocally for South America as better than the United States for the Italian emigrant. He visited Argentina and Brazil, and investigated the condition of Italian emigrants in those countries, finding a Latin civilization, not an Anglo-Saxon one, as in this country. The Spanish and Portuguese languages are easily acquired by the Italian, and he becomes acclimated. Moreover, the emigrant there co-operates on a footing of perfect equality with the native inhabitants. It was proposed by Signor Ferri that the number of Italian consuls in Argentina and Brazil be increased, and that emigration to those countries, which are mutually advantageous be encouraged. He insisted with great emphasis, all through his speech, that South America is greatly to be preferred to this country, and the advice is of particular interest to employers of large bodies of men, for those who have had experience, extending over years, with different races, say that the Italian makes the best laborer.

FRAUDULENT ANTIQUATING PROCESS

A London tourist is warning the world that the Swiss meet the desire of travelers from England and this country for one class of antiquities by manufacturing the Swiss flag of a hundred years ago, so that it looks ancient enough to enthrall and deceive the tourist collector. A new flag is made to look like a centenarian by a process which includes fading the colors in the sun, bespattering it with tallow and laying it in the granary, where the mice soon give it a tattered appearance. Finally, it is exposed to the rays of the sun, and mounted on a worm-eaten broken staff.

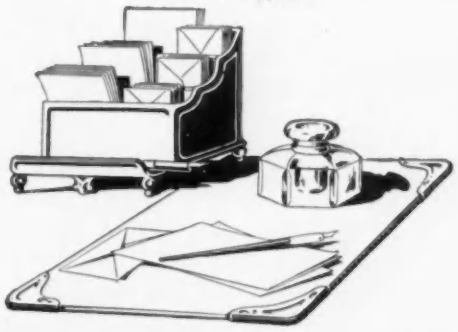
PRESIDENT LINCOLN'S FUNERAL COACH

That the first Pullman sleeping car constructed in 1864 in the shops of the Alton and Chicago, and called the Pioneer, served as a funeral coach for President Lincoln, will be news to many persons. Its cost was $18,000, which was regarded in those days as most extravagant, and as it was higher and wider than the ordinary cars, and so wider and higher than the clearances of station platforms and bridges, when it was decided that it should be the funeral coach of the President, many changes were involved, gangs of men working night and day to cut wider clearances all the way from Washington (by way of New York and Albany) to Springfield, Illinois.

LESS BILLIARD PLAYING IN FRANCE

According to statistics of taxes, while there were 94,123 billiard tables in France in 1892, in 1906 there were only 89,230, whereas if the game were holding its own the number should have increased, as the children grew to billiard-playing age. The decadence of the game, which has had famous votaries, is ascribed to the success of outdoor sports and especially to the intense and widespread interest now taken in motoring.

America's Best



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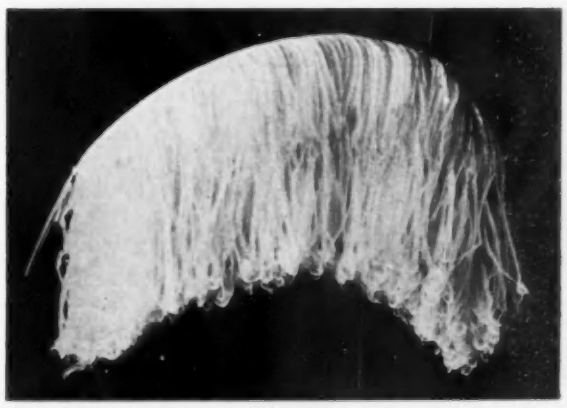

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Greatest Values ever offered

GRACEFUL WILLOW PLUMES, exactly like cut, in all colors, made of only the finest quality, beautiful, soft, lustrous male ostrich imported direct from South Africa by us—full broad backs and long, strong, all hand-knotted flues.

20 inch, $12; 22 inch, $16; 24 inch, $20.

FRENCH CURL PLUMES, made of choicest, soft, lustrous male ostrich from 11 to 12 inches wide, with full graceful heads.

14 inch, $3.50; 15 inch, $4.25; 16 inch, $5.
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IMPORTANT **WE GUARANTEE** that feathers of equal value can not be sold at less than 25 per cent. MORE than we ask. Feathers quoted at lower prices are inferior qualities and cannot give satisfaction. You can send for any of these feathers and compare it with those sold by any other house, and if it is not positively the best value you have ever seen, you can return it, at our expense, and your money will be cheerfully refunded. You can also order any feather shipped to you C. O. D., with privilege of examination.

Send for our Beautifully Illustrated Catalogue, showing our complete line of ostrich plumes and novelties, Paradise and aigrettes, also telling how we clean, dye and make over old feathers equal to new in every respect at a very moderate cost.

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PACKER'S TAR SOAP

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The smartness of a King Waist is incomparable.

You cannot imagine the added attractiveness which a King Tailored Waist will make in your appearance—until you wear one.

Being tailored over live models, they possess a perfection of style—fit—and comfort, that is found only in made-to-order garments. Tailored of fine imported materials in many beautiful, smart and exclusive styles.

The next time you buy a waist, be sure it's the King Tailored Waist. They impart a style and "dash" that no other waists possess.

All leading dealers sell King Tailored Waists. Your dealer will supply you—ask him. Be sure you find the "King" label.

Send Dealer's Name for Book of Latest Styles.

THE KING WAIST CO., 282 Sherman Ave., NEWARK, N. J.

N. Y. Salesroom, Fifth Ave. Bldg., Broadway and 23d St.

CONCERNING ANIMALS

WHAT humane agencies have been unable to accomplish, the growth of population is encompassing in the Canadian northern wilds, where trappers report that their business is rapidly becoming unprofitable on account of the frequency of the settlements. The history of the conquest of this country tells ever the same story of hardy trappers, who, as civilization advanced increased in numbers, and thus diminished the amount of game. If women continue to wear furs, and they continue to be put to other uses, a new industry of raising fur-bearing animals will doubtless be developed, and it is to be hoped that the methods pursued in its operations may be more merciful than those used in raising and marketing food providing animals.

MORE SUCH HOMES NEEDED

What a boon a Home of Rest may become for tired horses and their poor owners is indicated by the reports of individual cases, occurring in her Pine Ridge stables, sent out by Mrs. Huntington Smith. Among them is that of a horse which belonged to a man who was ill at a public hospital, and which, broken down before it was five years old by heavy work, had a vacation during its master's illness, and improved so marvelously that when its owner was in condition to use it again, it was also in fine condition.

DOG DON'TS

In a leaflet sent out by a London humane association, attention is drawn to several usually unconsidered facts in regard to dogs, such as that they are very subject to rheumatism and chills, and therefore should never be forced into water. They do not perspire through the skin, so that a dry cleaning with comb and brush is all that is really needed. The kennel, which should be raised from the ground, and filled with clean straw, should be shaded in summer and sheltered in the winter. Muzzles should not be used, because, as a dog perspires through his tongue, if his mouth is fastened up he must swallow the sweat, which poisons him. Moreover, dogs have not hoofs like horses, so that they are unfitted for running at full speed over hard roads, and therefore, should not be encouraged to follow vehicles.

CUBA'S COCK FIGHTS

Dr. William O. Stillman's stirring protest to President Gomez of Cuba against the measure allowing cock fighting, which cruel pastime was forbidden during the American occupation, is now obtainable in page leaflet form, and can be had at the American Humane Association's offices, State street, Albany. Dr. Stillman pertinently asks whether it was for the purpose of establishing such ideals as cock fighting that the United States permitted her sons to die, and expended her treasure; whether it was for such standards of morality and ethics that she bent her energies to create a free and independent nation; and again, whether a delight in cruel and bloody scenes is calculated to make better fathers and mothers, or wiser and more moral statesmen, or to improve social conditions? Those nations which encourage bull fights and cock fights disgrace the religions they profess.

SANE CONDUCT PREVENTS A PANIC

Police officers are so often terrorized by the cry of mad dog that it is pleasant to be able to state that Policeman Reiger, of New York, acted the part of a sane and enlightened man when he was not only confronted by a crowd of excited persons, numbering some 300 odd, which demanded the instant death of an excited animal that had bitten two boys: but the dog, mistaking his intentions, sprang at him, but instead of abusing it, Reiger carried it to its owner's house and locked it in a closet, and ordered the two boys to a hospital where nothing was found to be the matter with them. But for the sanity of this officer, the dog would have been cruelly done to death, the two boys and their families would have lived in terror of rabies, and the newspapers would have frightened the community with another harrowing mad dog tale.

BOARD OF HEALTH AND CANCER

While vivisectionists are sacrificing countless numbers of animals in a vain endeavor to find the cause of cancer, more enlightened doctors are turning their attention to dietary errors, such men as Dr. G. Cook Adams, of London and Chicago, and Dr. W. H. Guilfoy, of the New York Health Department, having given out interesting reports on the subject of meat eating and cancer. Dr. Adams, who has carried on his investigations for a number of years in Chicago, Australia and London, states that nothing could appear more definite than the connection between cancer and the practice of eating inferior meat. Among the foreign population of Chicago, only the Italians and Chinese show a low death rate from cancer, the former continuing the use here of macaroni and spaghetti, and the Chinaman his diet of rice. The tables published by Dr. Guilfoy, of the New York Health Board, as regards the death rate of the different races in the metropolis, show that those eating large quantities of meat are prone to cancer, and the proportions of deaths per 100,000 show that the Irish lead off with 166.6, that the Germans follow with 151, and the English with 140, all of these being heavy meat eating races, whereas the Italians have only 63.6, and the Swedes only 84.7 per 100,000. It is encouraging to learn that Miss Alice Lakey, chairman of the Food Committee of the Consumers' League, is keenly alive to the danger of eating too much meat, and impure varieties of it, for this association commands public respect because its reforms are based on the results of careful research, and its methods never degenerate into sensationalism.

HUNTING DOVES

Out in Oklahoma dove shooting is common, although, to their credit be it said, some farmers will not allow hunters to come into their fields for the purpose. The dove breeds in Oklahoma, each nest bringing forth two young birds, and the migration southward of the remnants the hunters leave takes place before the middle of November. The hunting season is from August 15 to May 1, but there are few doves to be picked off after November 1. The hunters lie in wait for the poor things near pools and lakes, to which places they come in flocks to drink.

INDEFENSIBLE CRUELTY

The French authorities are coming in for some well merited condemnation for recently having put dogs on board the obsolete French warship Jena before battering her with projectiles. The experiences the poor victims underwent must have been horrible in the extreme, for besides their preliminary terror at the shocks and the fearful noise, most of them were burned to death or asphyxiated, while those who survived were driven insane. It is to be hoped that remonstrances to the naval authorities, which permitted such brutality, will be sent by the French and foreign humane societies, for such uncalled for and purposeless treatment of sentient creatures should not be permitted to go unrebuked.

SKY SAILING ANNOYS HUNTERS—KILLING MONKEYS

Hunting as a sport appears likely to suffer from sky sailing, as one of the effects of flying machines swimming the ether is that four-footed game is wildly excited by it. So much terror does the aeroplane spread among the denizens of the air and the wilds that complaints are appearing in considerable number in the German journals from hunters who have lost good shots by an airship hovering overhead. It would be a peculiar outcome of air sailing if it put the hunter, who is, after all, whatever his position or attainment, a savage survival, out of business. It is perhaps as well to draw attention just here to the fact that in America the Indians of the plains rarely killed for amusement. Theodore Roosevelt, whose killings are greatly disapproved of by large numbers of men as well as women, has been severely censured on this score, and although the reports have probably been exaggerated, doubtless deserves it.

[*Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this department has been committed.*]

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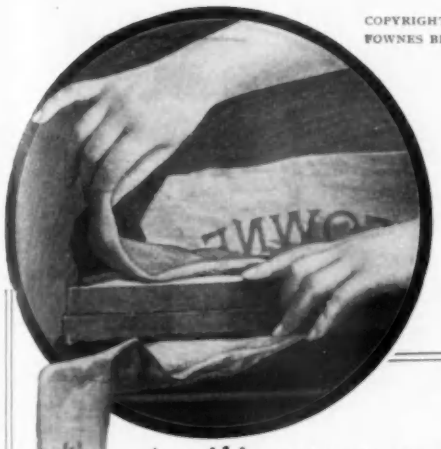

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FOWNES GLOVES

Your pleasure in wearing gloves which are the standard of style in nearly every civilized country is increased by the luxury of their perfect fit and the economy of their durability.

You need not experiment;—Fownes gloves cost no more than others and they have satisfied the most particular people for one and a third centuries.

All styles, lengths, shades, at all good dealers. Never sold under any other name than Fownes.

PINK CHEEKS

Complexion Wonder

is the most marvelous improvement for complexions ever discovered, because it accomplishes its wonderful results without producing a made-up appearance of the face. It keeps the skin absolutely natural. There are two varieties: Soft White variety keeps the natural skin soft, white and attractive. The Shell Pink variety flushes the cheeks with coloring as natural as blushes. The consequence is that the face becomes transfigured, literally transfigured and actually beams with refined, winsome beauty.

We send both demonstration samples for 10c. If you will try them we are sure you will be delighted with the results.

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2 RECTOR STREET NEW YORK

Residents of New York are supplied by ***Altman, Saks, Stern, Hearn, Simpson, Lord & Taylor. Each variety is 50c.***

When You Look in Your Mirror Are You Satisfied?

Any Woman Can Have a Good Figure, Charming Personality and Good Health

Too Fleshy? I have reduced 25,000 women in the past seven years by a few simple directions followed in the privacy of their own rooms. I can reduce you and at the same time strengthen stomach and heart and relieve you of such chronic ailments as rheumatism, constipation, weak nerves, torpid liver and such difficulties as depend upon good circulation, strong nerves, strong muscles, good blood and correct breathing. You can be as good a figure as any woman of your acquaintance. I cannot tell you *how happy I am* that I have been able to bring health and strength to 43,000 women in the past seven years. Just think! This means a whole city. One pupil writes:

"Miss Cocroft, I have reduced 78 lbs. and I look 15 years younger. I have reduced those hips and I feel so well I want to shout! I was rheumatic and constipated, my heart was weak and my head dull, my liver all clogged up and oh dear, I am ashamed when I think how I used to look."

Too Thin? You can surprise your husband and friends, by giving 15 minutes a day, in your room, to special directions which I give you to strengthen vital organs and nerves, so you are relieved of chronic ailments. Your body can be rounded and you can have as good a figure, as gracefully carried, as any woman of your acquaintance. A pupil who was thin writes me:

"I just can't tell you how happy I am! I wore low neck and short sleeves the other night and I was so proud of my neck and arms! My busts are rounded out and I have gained 28 lbs., it has come just where I wanted it and I carry myself like another woman. My old dresses look stylish on me now. You remember I have not been constipated since my second lesson and I had taken something for years. I guess my stomach must be stronger too, for I sleep like a baby and my nerves are so rested. I feel as if I had missed so much enjoyment in life, for I never did have such good times before. I feel so well all the time."

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"The one Reliable Beautifier"

Positively removes Freckles, Sun-burn and all imperfections of the skin, and prevents wrinkles. Does not *merely cover up* but *eradicates* them. **Malvina Lotion** and **Ichthyol Soap** should be used in connection with **Malvina Cream.** At all druggists, or sent postpaid on receipt of price. **Cream 50c. Lotion 50c., Soap 25c.** *Send for testimonials.* **Prof. I. Hubert, Toledo, O.**

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If so, try Barlattar Eyebrow Grower. Wonderfully successful! Nothing equals it! Makes scant eyebrows thick, dark and silky. Scientifically compounded by a celebrated hair specialist. **$1.00 per jar.** Send for circular on the "Cultivation of the Eyebrow." **A. G. LYFORD, 128-B Tremont St., Boston.**

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Dr. T. Felix Gouraud's

Oriental Cream

Or Magical Beautifier

Relieves Sunburn and Removes Tan

After the complexion ravages of the summer **GOURAUD'S ORIENTAL CREAM** is wonderfully effective. It will not only create a delicate finish but will materially aid in permanently restoring the complexion, removing tan as well as freckles and withal delightfully cool and refreshing to apply. It will nourish the skin and give it that tone which imparts a marvelous velvety and clear transparency to the most dull complexion. Its daily use by many of the most beautiful women of America for over half a century has established its prestige.

GOURAUD'S ORIENTAL CREAM cures Skin Diseases and relieves Sunburn. Removes Tan, Pimples, Blackheads, Moth Patches, Rash, Freckles and Vulgar Redness, Yellow and Muddy Skin, giving a delicately clear and refined complexion. It has the highest recommendations and cannot be surpassed when preparing for evening attire.

Price, $1.50 per Bottle

For sale at dealers or sent direct on receipt of price

Gouraud's Oriental Beauty Leaves

sent on receipt of 5 cents in stamps or coin. A dainty little book of perfumed powder leaves to carry in the purse.

FERD. T. HOPKINS
Proprietor
37 Great Jones St., New York

ON HER DRESSING TABLE

A STUNNING set of toilet articles is being made in a metal closely resembling gold, but which is, in fact, a new and clever combination of substances, in which brass is largely represented. It would not be fair to designate it by the latter name, however, for this metal does not tarnish more than silver, never collects verdigris, and can be polished like the usual tableware. Nor is there merely a surface finish, for the latter never changes in its beautifully lustrous appearance, and on a mahogany dressing table it makes an especially fine showing. The designs for the various pieces are simple, but exceedingly artistic, and may be had in either plain or etched finish, as desired. Personally, I find the former the richer of the two, and the prices are as follows: Mirror, $5.25; hair brush, $5.25; clothes brush, $3.50; comb, $1.25; nail brush, $1.50; manicure pieces, including file, button hook, cuticle knife, etc., $1.25 each; bonnet brush, $1.75; hat brush, $2.25; buffer, $1.75; puff jar, $3; pin tray, $1.25, and salve jars, 75 cents each. In a week or two will be added to this assortment a jewel box and hair pin box, as well as several other articles, such as a pin cushion, etc.

Apropos of pin cushions for the dressing table, there is a charming little design, of a canoe in quadruple plate, merely fitted with a velvet pin cushion, and costing $2; the canoe idea has been found so popular that the same design is shown without the cushion as a pin tray at $1.25.

A nice little nickel-plated box, square of shape and not more than two inches long, holds a polishing stone for the nails and a bit of chamois to apply it. The contents, as well as box, are of the best quality, and the price asked is 50 cents.

For several years the fixed idea for nail files seems to have been extreme flexibility, but the latest development is along different lines, and brings forth a file made on the order of one which will bite through the stoutest of steel bars, although very fine and delicate to handle. It should wear for a life-time, and does its work with astonishing rapidity and thoroughness. Each file is enclosed in a little leather sheath, and costs 50 cents.

Scarlet or green leather is used for delightfully snappy little cases holding bottles of bromo seltzer or lavender salts. They fasten with a clasp, are quite new, and cost 85 cents and $1 respectively. The idea of a neat case to hold such toilet articles is used in several other departments. For instance, there is a nice little leather case, holding a convenient alcohol lamp and the curling irons which accompany it. The article is compact, very dainty, and the price, $2, is hardly more than one would pay for the same things without the case.

More complex is a wooden box holding an iron for pressing, a little alcohol heating apparatus for the latter, and curling irons, besides a metal flask for alcohol. The price is $5, complete, and the pressing iron will be found invaluable for women who travel frequently and like their clothes immaculately fresh and uncreased.

Every year some one variety of perfume outrivals all the others in popularity, and there is little doubt that the lily-of-the-valley is the scent par excellence of fashion this season. The cluster of these delicate blossoms, so often worn by the Queen of England, has no doubt had much to do with its vogue in Great Britain, and created a demand for the extract as well as the flower. It is enticingly sweet, and holds its charm longer than some of the heavier perfumes. A new variety sells for $3.50 a bottle, and is accompanied by toilet water, powder—the usual assortment of toilet preparations.

Nothing is more distressing to the woman blessed with a fair skin than the little brown spots—in poetry, kisses of the sun—but in more practical speech, freckles and moth patches. For her express benefit an excellent lotion has been recommended. It is prepared by a clever woman who seems to comprehend the needs of the skin, and the most convincing proof of its efficacy is found in constantly increasing demand for several years past, as well as the fact that the same people ask for it each season.

A new Russian soap contains properties which will be especially valued by those whose skin requires a softening influence. It makes a heavy, creamy foam, not easily rinsed off, and almost like cold cream, leaving an agreeable freshness and velvety softness which is most satisfactory.

One of the most reliable firms in this country is responsible for a series of fine toilet articles covering the ground of almost every possible need. Their directions for keeping the skin in proper condition enjoin exquisite cleanliness as the first and most important principle. This maxim is followed by advising the thorough washing of the face every night in hot soapy water, recommending imported Castile soap for this purpose, with the addition of a few drops of their own toilet benzoin. With this method a complexion brush is to be used to soften the skin and open all the little pores. The lather is to be allowed to remain on the face for a few minutes before rinsing with clear, warm water. The skin is then dried with a soft towel, and massaged with a cream considered among the very best of all their preparations. The latter is delightfully fragrant with some delicate lily scent, white in color and fine in quality. It can be purchased for 50 cents a jar, and directions for massage go with each package.

EASY METHOD OF DECORATION

A LONDON journal sings the praises of hollyhocks as a means of relieving the ugly bareness of railway station approaches. The old-fashioned flower has been known in the modern world for over four hundred years, and has lent bloom and color to brighten many a dreary waste, and its popularity continues undiminished. The florist interest even has taken the hollyhocks in hand and developed it in many new varieties as to color and petal. An especially welcome sight is the hollyhock on some of the railways, notably the embankment along the Midland Railway as it nears the outskirts of the town. Here for about a mile the banks show numbers of beautiful hollyhocks, five and six feet high, in every imaginable shade, making a wondrous spectacle for the traveler. Little headlands of these plants, which are six feet in hight, are to be seen also just outside of Victoria Station, London. These and other stations show what could be done with the acres of waste railway banks if only some money were invested in seed, plants and gardens by railways and municipalities.

CRIMINALS ALREADY CODDLED

THE suggestion made by the Rev. Anna Shaw, president of the National Woman's Suffrage Association, in an address before the students of the University of Minnesota, that all Minneapolis needed to become a model city was 100 women on its police force, was not well received by the local press. Miss Shaw contended that one hundred women specialists put on the police force would vastly improve civic conditions, as regards the treatment of criminals, who she declared need "mothering." To this the newspapers returned an emphatic negative, insisting that what the criminal in this country needs is fathering—administered with a strong hand. The criminal is already mothered by States and municipalities to a degree that frequently defeats the ends of justice. If he murders, the chances are very slim of his paying the penalty by death, and if he is sentenced to imprisonment for life, it is a miracle if he is not pardoned after a few years. Free entertainments are often provided, large sums are spent in fitting up his cell with modern conveniences, and it seems not improbable if this coddling continues that in order to spare him any feeling of humiliation some word will be substituted for penitentiary. Most observers of public affairs will agree that criminals are not in need of sentimental mothering, but that rather do they need scientifically planned treatment, which, while it punishes for past wrongdoing, shall set the man on the road to right feeling and right living against the day of his restoration to society.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

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are shown in the models chosen in Paris late in the season, and include all the best work of the leading designers.

COATS.—Long coats are still in favor, but are somewhat fuller than last season and are trimmed with bands of contrasting furs, such as Alaska, Sable, Chinchilla, Fox, &c. Many of the most desirable garments are shown in Alaska Seal, Baby Lamb, Caracul, Persian Lamb and Hudson Seal.

NECKWEAR AND MUFFS.—Are shown in elaborate sets in Russian and Hudson Bay Sable, Ermine, Chinchilla, Lynx, Natural Blue, Pointed, White and Silver Foxes.

NOVELTIES.—The fashionable novelties which include Adelaide Chinchilla, Fisher, Alaska Sable and Natural Raccoon, are shown in wraps, boas and large muffs in many new and original shapes.

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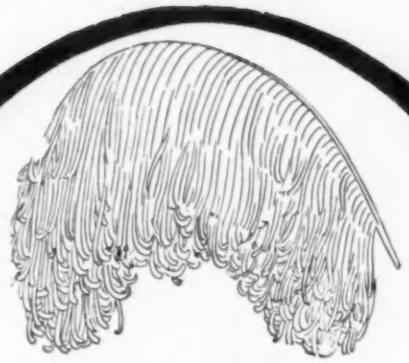

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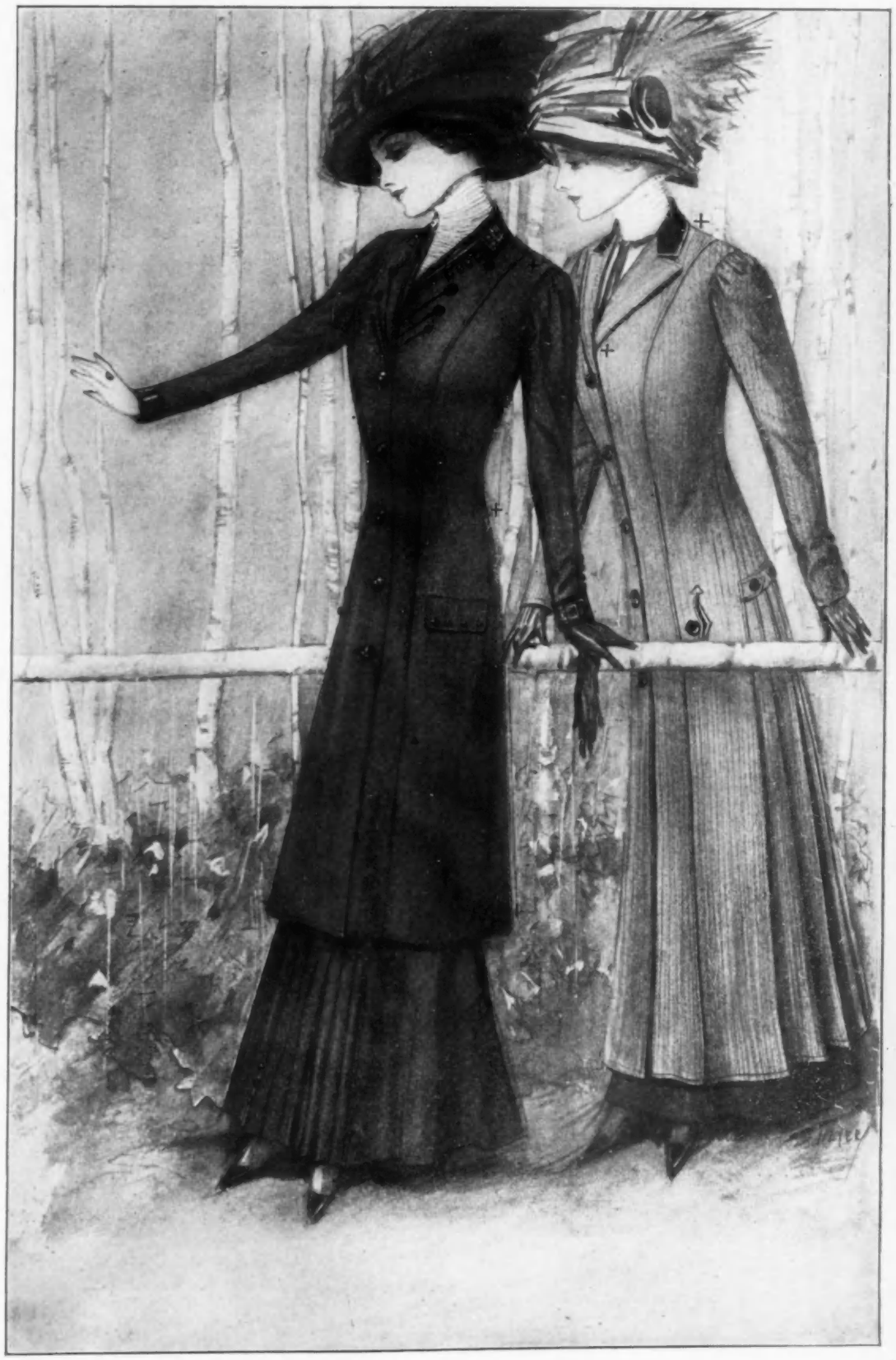

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